THEATRICAL-1925
INDIVIDUAL TROUPES,
ETC.

Theatrical—1925.

Individual Troupes, etc.

See Also: Music, etc.,

Theatrical — 1925.
Individual Troupes, etc.,

MOTION PICTURE NEWS

By D. IRELAND THOMAS

(Theatrical Efficiency Expert and Motion Picture Specialist)

News comes to me that "The House Behind the Cedars," a Micheaux production, broke all records at the Roosevelt theater in New York city and at the Royal theater in Philadelphia it also played to more business than "The Covered Wagon." "A Son of Satan" also did a record business at the Douglass theater in New York city last week.

D. Ireland Thomas

Charles P. McClane reports good business at his Criterion theater in Philadelphia.

News of good business comes from over the entire United States.

To Albert Lock, 440 E. 42d St., Chicago, Ill. Write again and explain what you want to know. I do not understand your letter.

To Denny Hogan Harmon, 1328 Granville St., Columbus, Ohio: If you have the money you can get your story filmed. I hope that you have an idea of what it will cost. Always inclose a stamp if you want a personal reply.

To Miss Allene Thompson, 3029 State St., Dallas, Texas. Have answered letter as requested by mail.

I have quite a long letter from a producer of Race pictures telling of how his company i sable to pay 8 per cent on $30,000 and that they can get all the capital that they need to make pictures when they desire to. This is very good news. Now along in the same mail comes a kick from an exhibitor of good standing saying that this same man had him cash several checks for him and some came back, which he made good, and that he has a warrant out for the producer's arrest. I am certainly sorry to hear this. I am going to ask this producer through this column to get in touch with this friendly manager and get this complaint straight. This kind of business has made it hard for our people everywhere, and especially in the amusement business. Not long ago I recommended a young man for the position as manager of a certain theater. He accepted the job and had the owner of the theater advance him $75 and then he sent a bogus check to return the money, and got a position elsewhere. I wrote him a friendly letter, asking that he make good this money, but he did not even reply. I am very glad that I had a chance to find out this young man as I had him in mind for a more responsible position. How some of our people hope to prosper by this method I cannot understand.

I have a letter from a manager complaining of bad business. He is a Race man. He advises that the people will not come to his theater, but prefer to go around the corner to a nasty hole opearted by a Greek. Upon investigation, I dicovered that although he had a better theater than his opposition, his projection was bad and the program that he was offering did not compare with the other theater. He refused to purchase the machine parts necessary for good steady projection, so you can see his finish. It seems to be the fault with nearly every Race theater owner that I know to let his machines run down. Just as long as they will run and make some kind of a picture he will not keep them in good running order. You cannot expect to fight opposition when your pictures are jumping off the screen and the other fellow has good, steady projection.

Address all correspondence to me at Lincoln theater, Charleston, S. C.

SINGERS OBLIGED TO LEAVE FRANCE

Lizzie Miles Unable To Comply With Labor Requirements

MUSICIANS ALSO LEAVE

Pierce's Brown Skin Vamps Are In Secure Position At Moulin Rouge

Special correspondence from Paris says that Lizzie Miles the "blues" singer, Lee Gaire and Danny Wilson, musicians, have been instructed to leave France after their inability to secure labor permits.

Denied Steady Work

Miss Miles, so the story runs, has been working periodically at a number of Paris cabarets. but has never been enabled to remain long at any one. She will return to the States until such time as she may be permitted to return under the regular contractural form which is a legal requirement of foreigners who enter into competition with French artists.

Pierce's Girl Secure

The group of girls headed by Miss Emma Maitland at the Moulin Rouge are reported to be in no such predicament. They entered the country under the legalized contract, and were guaranteed salaries and fare paid to France and back. They express themselves as being extremely pleased with working conditions and courtesies shown them.

Creamer And Johnson

It is recalled the Creamer and Johnson averted a similiar predicament in Great Britian when they were given a labor permit to tour the provinces without opposition by the Vaudeville Artist's Federation. The permission given this team was said to have been because artists wuold be used in support of the American team during their tour. Complications have also been announced by acts that have attempted to perform in Germany, and also in Australia.

Warning Issued

General warning is issued American acts that it is sesential that they investigate and comply with the labor laws abroad. Contrary to opinion, the laws are just and equitable for all. No color discrimination enters.

I. U. B. A. ACTORS STRUGGLE TO LIVE

Small Salaries Soon Disappear When Expenses Are Deducted

CHORISTERS TROUBLESOME

Proprietor Refuses To Admit Anyone But Professionals To Boarding House

There is a more acute interest in the lives of actors than there is in those of any class of our citizens. So we set down here the result of an investigation made of the members of that profession's financial affairs balancing the incomes and expenses to satisfy curiosity and to correct some ludicrous ideas.

Kennard Williams

Actors' Union

No attempt has been made to cover the whole field, for that would be a gigantic task, calling for an office force of trained investigators as large as that required to compile the annual income tax of the entire country.

Therefore, we choose a little cross section from those who yearly come under our own "vine and fig tree" to entertain and amuse as the contract maker is pleased to style it. Most of these actors are members of the recently formed Colored Actors' Union, which has its counterpart in the Actor's Equity Association, of the white artists.

Small Salaries

Members of the C. A. U. rotate over a circuit that controls houses from Philadelphia to Jacksonville, and from Pittsburgh to Oklahoma, and from thence into Texas. This is the Theatrical Owners Booking Association. No profound professional knowledge is necessary to inform the layman that several thousand persons are needed as grist for this immense amusement mill. With no desire to be sacrilegious, we paraphrase the age old observation of that person who said, "God must have loved the common people, He made so many of them," with "He must have loved the Negro who travels the T. O. B. A., for He made so many of them, and has endowed them with more vitality and endurance than any single group of earth." 2-7-22

The prevailing scale of price (average figures given are prices based on statements of Baltimore managers) single acts, maximum $40; doubles, $80 to $150; companies, $225 to $300 per week.

Rival Houses

There is no hard and fast rule that weds the artist to the scale given, for there are independent houses, and they, as in other lines of business, compete with the organized houses and tempt acts from the circuit houses with an accompanying increase of salary.

The Payroll

Salaries are divided in companies, according to an old trouper, in this wise: leading man, leading woman, comedian, about $100 equally divided (average) seven chorus girls and men, $15. An engagement in Pittsburgh, if accepted would gnaw deeply into the residue. Thus, if the contract is for $300 and the "jump" to Pittsburgh "sets the manager back" another $100 for the combined salaries, where does the manager eat and lay his weary managerial head?

Expense High

Often the manager takes care of the difficulties presented in the preceding paragraph by "assuming a role in the production and thus earning his "board and keep." Oftimes shrewd showmen pare salaries far below the minimum figures quoted above, taking advantage of the stage-struck fever that grips many newcomers to the artists ranks who sacrifice everything to be called an actor.

A company manager may also meet the difficulty by asking that transportation be forwarded by the owner of the house at the next stand. This is frequently done for reliable managers, and since the cost is not deducted until the close of the engagement he is enabled to keep the bark from foundering.

Two meals per day and lodging are obtainable at two of the better class houses catering to the profession, in this city, for $10 per week Laundry and other requisities quickly gobble up the remainder, preventing any "coupon clipping" among these folk. Costumes, scenery, baggage hauling and music also help to swell the debit side of the ledger.

At Boarding Houses

Proprietors of most theatrical boarding houses are themselves retired thespians, who use their knowledge of the artists for mutual advantage to their patrons and themselves. Necessarily late rising hours, returning late from the theatre, and the gratifying of varied food tastes and the other temperamental "kinks" of individuals are understood and indulged. An owner of one of these houses says that thoughtless chorus girls cause a great deal of trouble, he, therefore, will not accept them as roomers.

The above manager also refuses to accept civilians as lodgers or boarders, he sagely saying, "The temperaments and mode of living of the two groups are as far apart as the poles, and jealousy and serious trouble often follow the contact. and that, the actor is not always the aggressor."

Eugene Hooten

Mr. Eugene Hooten, the proprietor of a performer's boarding house and a Deputy of the C. A. U., says that he has never lost a dollar in dealing with these folk. His plan seems simple. "I give them the best that their money will buy. I understand them, and from honest dealing during our previous association, they have come to look upon me as a counsellor and friend." Mr. Hooten modestly remarked that he had often been called upon to assist many who were " out o' luck," and would willingly do so again.

Many Succeed

There is much unrefined ability among the artists working in the Southern houses, some have studied and polished themselves until their luster has attracted the big time managers with a consequent raise in salary and improvement in working conditions.

People of the stage who gamble with life as do these artists will, perhaps, be more pitied than censured when their heroic battle against obstacles is understood by their patrons.

JUDGE LYNCH AT THE MAJESTIC

The Majestic is a Dallas Theatre and "Judge Lynch" is the title of the play written by John William Rogers, now one of the editors of the Dallas Times-Herald. In 1925 this play won a prize offered by a dramatic company of Houston and it was awarded the David Belasco cup in the Little Theatre tournament last May in New York. The play which tells in a very graphic manner the whole story of lynching in the South, is laid on the back porch of a Southern farmhouse and its principal characters are the mother of Ed, the ordinary type of lyncher, his wife, a travelling medicine man, and Ed, who comes in fresh from the lynching of a Negro who is proven innocent by the actions of the medicine man who is very much disconcerted by the story of the lynching as told by Ed. The play is so true to life as to be rather revolting to those Negro members of the audience who so often have been made aware of the evils of lynching by the close connection with occasions on which even acquaintances have been done to death on evidence just as flimsy as that upon which the poor wretch in the play is sent into eternity. The constant use of the word "nigger" as it is so commonly heard falling from the lips of the rural white lends color to the performance. The portrayal of the characters by the actors was almost flawless. On the whole it is a play which only the more thoughtful members of the race can see and fully appreciate.

That such a play should have been staged in the South will be provocative of much good for the reason that never before has it happened that the whole iniquity of the practice has been so vividly placed within reach of the general public as it now happens. It took courage to stage it. As much can be gathered from the applause which greeted the falling curtain at its initial performance. The heartiness of the applause from the lower floor of the theatre was made very evident by the lack of it in the gallery.

Thinking Negroes should be thankful for the fact that it is being shown; and that same sentiment should find echo in the hearts of all Americans who realize what a damning thing lynching is and who see in it the menace to American institutions which it is. The play has genuine dramatic merit. That probably is the reason for its production for the benefit of the general public. But there can be no doubt but that it's stronger appeal lies in the lesson which it brings to all who witness it of the iniquity and degradation which the commission of lynchings brings to communities and the individuals who participate in it. In speaking of lynching the mother of Ed says: "How men have got the heart I never could tell. It don't seem right," and again; "Oh, I recokon I can understand how you feel, all right. You can't make out how Christian men can do what you heard tell tonight." No, and neither can any person who has a spark of fairness in his heart who thoughtfully witnesses a performance of "Judge Lynch." America would be highly benefited could this play be shown in every town and hamlet in it particularly in its southern portion.

MISS MILLS AND ORCHESTRA GUEST OF PHILADELPHIA MAYOR

Mayor Kendrick, of Philadelphia, received a delegation in honor of Miss Mills, star of "Lixie to Broadway," during her 11 weeks engagement in that city. A number of receptions, dances and other social events were planned in honor of Miss Mills and members of her company during their stay in Pittsburgh.

Theatrical—1925
Individual Troupes, etc.,

DALLAS FIRST PAGEANT SCORES HUGE SUCCESS; TO BE REPEATED

The "Standing Room Only" sign was taken down at 8:30 o'clock last Friday night and hundreds of persons who had purchased tickets were forced to wait for a future appearance of the pageant "Ethiopia at the Bar of Justice" which was staged by three of the churches of the city at the City Hall auditorium. The pastors and memberships of St. James A. M. E. Church. Bethel and Evening Chapel united in the effort which all agree, has reflected more credit on the city and ability of local talent to perform acceptably than any other event of a similar nature which has been staged here recently.

Dallas Times

It was the most colorful and representative audience which has gathered recently in that it was both large and composed of the most intellectual members of both races and it filled every available seat in the main floor and balcony and every foot of available standing room. Many were present from cities ajacent to Dallas and all were loud in their praise not only of the subject matter of the pageant itself but of the histrionic ability displayed by those who were its characters.

Written in a Hopeful Vein

The pageant, which is attracting nation wide attention, was written by Rev. E. J. McCoo, of Memphis, Tennessee and was presented with great success at the recently General Conference of the A. M. E. Church in Louisville, Kentucky. This was its first presentation in the South.

The opening scene of the play discloses Justice seated on the throne and Opposition appearing demanding that judgment be passed on Ethiopia. Mercy appears and pleads for Ethiopia, who is then called. History, who is called at the insistence of Ethiopia, tells of the record of accomplishment of Ethiopia during the centuries but Opposition attempts to prove the statements of History false. Ethiopia, then asks that other friends be called and they appear in the following order: The First Slave, Haiti, Liberia, Crispus Attucks, Slave of '61, Civil War Veteran, Spanish American War Veteran, Labor, Business, Professions, Womanhood, and The Church. Opposition, not to be outdone, declares that Ethiopia has no legal rights. Ethiopia then calls for other friends who appear in the following order: Declaration of Independence, 13th, 14th and 15th Amendments, The Dyer Anti-Lynch Bill, Public Opinion and Prophecy. Love then enters and drives Opposition out. The finale comes with the marriage of Justice and Ethiopia.

All of the characters were citizens of Dallas and members of the various churches of the city choir. The pageant was managed and directed by Mrs. C. W. Abington, director of the St. James A. M. E. church choir. The cast of characters was as folllows:

Justice—Mrs. B. F. White.
Ethiopia—Mrs. Edyth A. Lee.
Mercy—Miss Lillian M. Tucker.
Opposition—Mrs. C. W. Abington.
Leniency—Little Ruby Fay Haley.
Oppression—Little Delia Louise Haley.
Page—Mr. Quintain Morrow.
History—Dr. N. W. Clark.
First Slave From Africa—Mr. Aspin Harper.
Haiti—Miss Franzetti Hill.
Liberia—Mrs. D. C. Jones.
Crispus Attucks—Mr. O. W. Johnson.
Slave of 1861—Mr. O. A. Anderson.
Civil War Veteran—Mr. Silas Adams.
Spanish War Veteran—Dr. R. A. Henderson.
World War Veteran—Mr. F. K. Ritchie.
Labor—Mr. J. L. Sneed.
Business—Dr. A. H. Dyson.
Profession—Prof. T. W. Pratt.
Womanhood—Mrs. M. L. Ray.
Church—Mr. D. B. Wade.
Declaration of Independence—Miss Lillian Hardee.
13th Amendment—Miss R. B. Page.
14th Amendment—Miss V. J. Stewart.
15th Amendment—Mrs. Effie Ward.
Dyer Anti-Lynch Bill—Mr. A. L. Norris.
Prophecy—Mrs. Connie Tennon.
Love—Miss Marie Pemberton.

Actors Union Holds Meetings and Makes Nominations

Election to Be Conducted By Mail Vote

A Well Attended and Harmonious Session

Complete harmony prevailed at a meeting of the Colored Actors Union held in the parlor of the Summit Hotel ,this city, on Sunday afternoon, October 25. There was a large attendance and among the most active present was Manager S. H. Dudley who has been on tour for the past six weeks.

Washington Tribune

The nominating committee presented a ticket for the consideration of the membership that was unanimously adopted, with the proviso that any member may substitute any other name he or she may desire for office. The election will be conducted by ballots sent out to the entire membership list of those in good standing, paid up for the year. The names submitted are for places on the board of directors. The board, according to the constitution, will then select the executive officers, elect its manager and the latter will designate the deputies.

A number of the directors who functioned since the beginning of the organization have had their names replaced, with reluctance, by the committee in the interest of advancing the work of the Union, which has been much handicapped by the inability of the directors to assemble as readily as the business of the Union has required. Under the new management, at least five of the officials who have been designated by the nominating committee are men whose business and other activities permit of their remaining in Washington or to make frequent trips into the city. This will make possible more executive sessions and better attention to the affairs of the Union than has been possible heretofore; and, the organization has grown to the stage where its business can not afford to be postponed, or handled by fewer than a quorum of the board of directors.

The body of members readily saw the force of the argument and promptly recorded their approval of the action of the committee. Notice was authorized so that the membership would all be qualified to vote that ballots would only be sent to members of record November 15. The ballots must be returned before midnight of December 31. They will be opened in an open meeting on New Year's or the first meeting thereafter. The officials selected will take office at the end of the fiscal year in February.

The slate as presented names: Boots Hope, Jules McGarr, Eugene Hooten, Wesley Wilson, Bart Kennett, Telfair Washington, Henri Bowman, Sammy Graham, S. H. Warbington, S. H. Dudley and J. A. Jackson. A president will be selected from among these after their election as directors.

The meeting was called together by Boots Hope, vice-president, with Telfair Washington, secretary; Chief Deputy Bart Kennett and Treasurer S. H. Dudley in their respective stations. J. A. Jackson made a report upon the membership interest in the official organ, The Washington Tribune. Mr. Bragg, local representative of the Chicago Defender, was also present.

Among the members present were Speedy Wilson, Johnnie Stephens, Miss Anna Perry, Hezekiah Jenkins, James Phillips, Fritz Darling, Bluch McClennon, Willie Morris, Wesley Wilson, Bennie Sparman, Lloyd Hollins, Garnett Warbington, Andrew Fairchild, Bethel Gibson, Beverly Broadus, John H. Jenkins, Dave "Piedmont" Gaskins, Billy McLaurin, William McConico, Helen, Wiggens Jack Wiggens, Ernest Sessions, Jim Thomas, Dorothy Jenkins, Margaret Johnson, Bessie Clemmens, Quaker Fisher, John H. Mason, Baby Corrine, Little Albert Gibson, Miss Hass Smith, Freddie LaJoy, Teddy Smith, Sammy Graham and several visitors whose names the reporter failed to obtain.

The session was the most harmonious of many fine ones held recently and betokens a year of progress. Mr. Dudley described the conditions he found on his recent tour, and several of the members indulged in a fine discussion on the subject of allegiance with other movements, and the consensus of opinion was that the Union could function to the best interests of its members by continuing as an independent body with no entangling allinaces.

Watch this column for official notices from now on.

NEW YORK CITY WORLD
NOVEMBER 5, 1925

NEGRO ACTOR WHO PLAYS Prize-Fighter in New Drama

PAUL ROBESON.

nees. Since it is a story of an American prizefighter a combination Harry Wills and the late Bill Brennan, it was probably not considered suitable for English tastes. The plot takes the hero from the river docks to a position of world's heavyweight champion.

Mr. Robeson has had negotiations with the Greenwich Village Theatre group regarding production of the play. It was with this group, when they were still in combination with the Provincetown, that Mr. Robeson played "Emperor Jones" and "All God's Chillun Got Wings." W. R.

NEW YORK CITY WORLD
OCTOBER 7, 1925

Apparently for the first time in history a Negro playwright will have his show on Broadway when "Appearances" opens at the Frolic Theatre next Tuesday night. Garland Anderson, the author, was a bell boy in San Francisco when he wrote his play. Receiving encouragement from Al Jolson and others, he peddled the piece here and on the Coast and finally found backing from two guests in the hotel where he worked. Lester W. Sagar, former manager of the 44th Street Theatre, will make the production here. There is a cast of thirty, including several Negro actors.

Sissle and Blake Run Neck And Neck for Headline Honors

London, Oct. 17 (Special Cable to *The Billboard*).—Tho the sibilant headliner at the Victoria Palace this week, Adelaide Levey, cannot have things all her own way, as Noble Sissle and Eubie Blake ran neck and neck for the honor position, as did Gudron and Galloway, the pigeon pair dance team. Jack Hayman always gives American acts a chance and if they cannot make good at the Victoria Palace they'll never go on this side.

Gilpin Players Begin Season

Cleveland.—The adult group of the Gilpin Players presented their first play of their fifth season on Thursday at the Y. W. C. A. The purpose of the club is the presentation of the highest type of drama.

Plain Dealer

"The Bishop's Candlesticks," "Suppressed Desires" and "Chi Fu" were presented. George Guinn, Hazel M. Walker, Hilda Jackson, Arthur L. Spencer, Fitzhugh Woodford, Elmer J. Cheeks, Olive Hale, Ruth Mitchell, William Sustema, Jr., and Arthur Boatwright were the players. The Women's Auxiliary of the N. A. A. C. P. sponsored the affair.

London Managers Face New Problem

May Have To Witness Acts With Script as Result of Liverpool Manager Being Fined

London, Oct. 17 (Special Cable to *The Billboard*). — Managers here are now faced with additional trouble as the result of Mr. Kilgour, manager of Gulliver's Hippodrome, Birmingham, being fined $125 and costs for allowing part of a revue, which had not received the Lord Chamberlain's license as a stage play, to be played by Albert De Courville.

Kilgour explained how he and fellow managers were entirely at the mercy of traveling managers in this respect. They now believe that they will have to witness every individual performance with a certified copy of the script in hand, checking off each line of the dialog and stopping any actor who starts gagging.

Sissle And Blake London Success

London.—Sissle and Blake spotted next to closing at the ictoria Palace on their opening day were pronounced a hit. The act followed Ethel Levy, white, who made the going very hard, but extricated themselves with flying colors.

The team will play a number of club dates before their return to the treates to finish their engagements in the picture houses. William Morris is handling the turn.

Afro-American 10-24-25 Baltimore, Md.

TO STAR FOR BELASCO

—Photo by Harrison, Kansas City.

MISS EVELYN PREER

She is acclaimed one of the greatest dramatic artists on the American stage today and has been chosen by David Belasco, America's most outstanding dramatist and producer of Broadway shows, to play an important role along with several white artists in a production which will begin rehearsals in December. Her husband, Edward Thompson, will also have a part in the new show.

He Chicago Defender 10-25-25 Chicago Ill.

Robeson Adds Another Triumph To His Career

Releases Two Records For Victor Company Which Are Proclaimed to Be Among the Best Ever Released.

P. ROBESON

Paul Robeson, former All-American football star, who was recently hailed as "Black Chaliapin" in Europe by the critics and theatre goers, has added another triumph to his brilliant career by releasing two very good spiritual numbers for the Victor Record Company.

Pittsburgh Courier 10-17-25

These records have been proclaimed by the producers as two of the best spiritual numbers ever released, and this, together with the fact that these are the first successful recording of self-accompanied spiritual singing, makes these numbers very much desired. The records are for sale by the well-known uptown music store, Goldman and Wolf, of 1621 Center avenue, and are listed as No. 19742 and No. 19743, "Steal Away" and "Bye and Bye."

Robeson is accompanied by Laurence Brown on the record "Bye and Bye," and renders solos on the other record, "Steal Away." Your list of records is not complete if you do not have these two records by this great star and artist. Place your order today with the above dealer.

Charleston Is Seen Menace To Buildings by Expert

By VINA LINDSAY,
Staff Correspondent Universal Service.

KANSAS CITY, Kans., Oct. 23.—Tumblers half filled with water are to serve as censors of the Charleston dance here. Building inspectors who object to the dance on the grounds of its violence, which they say makes it more menacing to public buildings than earthquakes, have originated the Charleston siesmograph to test the vibrations of the dance.

Atlanta Georgian 10-24-25 Atlanta, Ga.

J. B. Gilbert, assistant building inspector, has ordered a tumbler half filled with water placed in every dance hall located on the upper floor of a building. Observers will be stationed by each glass. If the vibration causes so much as a drop of water to spill from the glass the dance will be stopped.

Mr. Gilbert, at the behest of city officials, has been making a survey of the Charleston dances to determine if they were dangerous to buildings. His judgment is that not more than 10 persons should be permitted to execute the intricate steps of the dance at such rapid rhythm at the same time on the same floor.

A city ordinance probably will be drawn prescribing when, where and why, if for any reason—the Charleston may be danced.

"If the dances are to continue in the upper stories or tall buildings," says Mr. Gilbert, "the Charleston dancers may have to strut their stuff a little less snappily."

Theatrical – 1925.
Individual Troupes, etc.,

Growth of the Negro Theatre

Rich Racial Heritage Expressed in the Development of the Black Man's Dramatic Art

RECENTLY *Opportunity*, a Negro magazine, conducted a literary prize contest designed "to stimulate artistic expression among Negroes," which resulted in over 732 stories, poems, essays and plays. Of the plays entered, Robert Benchley, one of the judges, felt that they were "much better than the average submitted in Professor Baker's Harvard course, in which I was a judge two years ago."

Another item in Mr. Benchley's illuminating letter is worth mentioning. He says, "The dialogue in all the plays, with the exception of the artificially native (African) ones, is particularly good and far above the average dialogue in play contests." More than anything, the emphasis laid by Mr. Benchley on this phase of the new Negro drama comes as a delight to its originators, for it dove-tails with a view—a "bull-red" one to the Negro canaille—upon which their whole æsthetic outlook on life is based. And that is this: despite the "laboratory experiments" going on in the colored schools and colleges where the ideal of ancient Greek drama is not only rigidly held up to the Negro students, but laborious methods are developed to realize it, much to the despair and retardation of a legitimate Negro dramatic art, there are people—young unheralded playwrights, critics, actors and actresses—in the Negro theatre to-day who out of the essence of a virginal racial heritage are creating an art concept that is dazzlingly Negroid. When, on all sides of us, there is the shadow of the black—sensitive, uninhibited, susceptible to the finest emotions and the highest intellect—it is not to be wondered at that there is now springing up a character of group expression that is vibrant with this new racial spirit. Exactly that is overtaking the Negro theatre to-day.

Of course the depths of the Negro spirit had to be groomed, had to be sounded and sterilized before this process could have gathered its slow but hardy momentum. Merely sixty years out of bondage, the Negro had to demonstrate his capacity for education, for culture—and the record of his progress shows that he has done so. Yet, after realizing the white man's ideal of culture and education, the Negro who wanted to be an artist had, as it were, to put aside for a time all that he had learned and begin a process of re-education. For it is the irony of fate that the white world which had exacted of him conformity to its spirit and ideals, if he would survive in it, demanded not imitation, not black editions of white comedy-dramas, but "something that is you," something that is true to the peculiar history and experience of the black race.

more or less adequate expression in the work of Paul Robeson, Florence Mills, Shelton Brooks, Abbie Mitchell, Miller & Lyles, Eddie Rector, Charles Gilpin, Johnnie Hudgins, Billy King, Sissle & Blake,

White

FLORENCE MILLS

Whose brilliant work in musical revues illustrates the exotic grace, fiery rhythm and broad humor of her race

Sandy Burns, Gertrude Saunders, Edith Wilson, Stamper, the Lazy Dancer; Julius Bledsoe, Eugene Corbie and others in the Negro theatre.

Affluent in singers, dancers, musicians and vaudevillians, the Negro is also a dramatist of high and hopeful promise. When I think of Negroes writing plays which I feel sure will some day measure up to the standards exacted by the New York stage, I immediately think of Eloise Bibb Thompson, of Los Angeles, a former drama student of Thomas Uzzell, and undoubtedly the most competent craftsman of the race; Willis N. Richardson, whose *Chip Woman's Fortune* was produced by the old Ethiopian Art Theatre two years ago; Eulalie Spence, a pupil of Miss Anne Wolters, director of the National Ethiopian Art Theatre; Angelina Grimke, author of *Rachel;* Frank H. Wilson, who, besides being the author of at least two Negro plays that have been successfuliy produced at the Lafayette Theatre in Harlem, played the leading rôle in Eugene O'Neill's *The Dreamy Kid*, and Zora Neale Hurston, who took both a play and a short-story prize in the *Opportunity* contest.

ALTHOUGH conditions at present limit for the most part the work of Negro actors to the musical-comedy revues, it is amazing the number of colored men and women whose talents under other circumstances would have been constantly keeping them before the metropolitan public. Names come to me at once: Rose McClendon, who played the leading rôle in Nan Bagby Stephen's Negro folk-play of Georgia, *Rosanne;* Edna Morton, the colored "Mary Pickford," who's just back from Havana, after doing a picture with Aileen Pringle; Andrew Bishop, one of the original Lafayette Players, who recently starred in Oscar Micheaux's adaptation of Charles W. Chesnutt's *House Behind the Cedars;* Mae Brown, of *Seven-Eleven;* Evelyn Preer, Inez Clough—to say nothing of the extraordinarily gifted dancers in the Harlem cabarets, Jackie Brown, Melody Davis, "Bobby," Miss Skiddle Up Skat and a host of others. All of these amiable folk represent so much potential power; most of them are talented and liberally endowed with the required grace and beauty and winsomeness.

But the leading dramatic actor of the race to-day is Paul Robeson of *Emperor Jones* fame. Rutgers football star, Columbia law graduate, he is singer, actor, scholar. After strenuous uphill work through *Taboo,* a voodoo play in which he played with Mrs. Pat Campbell in London; Eugene O'Neill's *All God's Chillun Got Wings* and *Emperor Jones,* Robeson is probably at the point where it is both hazardous and pertinent to inquire into what he is going to do next. Critics like Carl Van Vechten and Laurence Stallings have asked the question, "Why doesn't Robeson play Othello?" However, in the meantime Robeson, assisted by the incomparable Lawrence Brown, has been giving programs of Negro secular and folk music to Sunday evening audiences at the Greenwich Village Theatre.

However, the coming season might find Robeson doing *The Emperor Jones* in London or starring in a new play called *George W. J. Cotton,* the work of Mayer Portner, a Jewish playwright just down from Cornell. This is a three-act play dealing with the life and career of the Negro prize-fighter, Jack Johnson.

Up in Harlem (you have not been to Harlem? No? Well, go some time. Go to Harlem at night. Go on a Summer's night. You'd see, on the avenue, thick masses of black people. And mist—monsoons of mist pouring off the Harlem roof tops. Falling on the heads and bright faces

> of its murmuring hordes. From Cotton Land, from Kaiteur Falls, from the banks of the Zambesi, Harlem folk have come. Come singing twilit songs —songs of sea and sky and tropic earth. Close, wary of tenement life, unfettered by the ordeals of restraint, on hot Summer nights Harlem goes out on stoops and sidewalks and holds forth. Holds forth in true native folk fashion. Croons, sings, dances, gathers in rings on the avenue—the children doing the Charleston—West Indians gathered to hear soap-box orations, to sing, to the jingle of a tambourine . . .
>
> Salvation is de best t'ing in de worle,
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and others, to the inimitable moan of a guitar or banjo, do this, do that; give inkling of the elements, of the essence of this folk-thing.) Up in Harlem the theatres which provide the most distinctly Negroid type of entertainment are "The Lincoln" and "The Lafayette."

HARLEM'S ART THEATRE

FAR and wide "The Lafayette" is known for its work in bringing the best of Harlem to the forefront. It was there that the Lafayette Players sprang into being. It was there that E. C. Brown's Quality Amusement Corporation held sway. It was there that the old Ethiopian Art Theatre, with Raymond O'Neill at its head, presented for the first time in New York Evelyn Preer and Laura Bauman in Oscar Wilde's *Salome*. And through all the items of interest concerning the Negro drama you inevitably hear of "The Lafayette" and the wonderful work it is doing.

Yet there is "The Lincoln" and the symbol for which it stands. Night after night I have gone to "The Lincoln" and marveled at the loadstone attraction it exerts on the Negro theatregoing public. But it is no longer a mystery to me.

For at "The Lincoln" I seldom meet any of the high-collared black illuminati. High society folks do not go there very often. Nor is there anyone ever in the audience who could talk to you about Ottabah Cugano or Gustavus Vassa. It is too "low down" a place for them. On the other hand, wherever I go there, I am certain to run into Pretty Rufus, Pinky White, Smooshky Face May, Miss Give-a-dam Jones, Princess Aucoonauchi, Hesekiah Smith, Madame Go Lightly, Too Bad Jim and A Zillian Suits Joe Bob. Or invariably there are the musicians and dancers and entertainers whom I later encounter spiritedly at "The Little Savoy," "Philadelphia Jimmie's," "The Log Cabin," "Leroy's," "The Capital Palace" or "The Nest." Always crowded to capacity from the moment it opens its doors on Monday afternoon to the last curtain calls on Sunday evening, "The Lincoln" caters to the Negro masses—and is lavishly painstaking about it.

BROOKLYN STANDARD UNION
DECEMBER 6, 1925

Negro Dramatist With a Message

"A man with a message" is making his appeal. He is Garland Anderson, formerly bellhop in a San Francisco hotel, but now a dramatist, author of "Appearance," which had a three-weeks' run at the Frolic Theatre, Manhattan, and was withdrawn for lack of support, although the drama had won the almost unanimous approval of the critics.

Mr. Anderson, who is on record as the first negro to have a play produced on Broadway, is now engaged in the effort to raise an endowment fund for the purpose of again presenting it in a theatre in Manhattan. He believes he has a play that will win the theatregoers of the world's biggest metropolis if it is only accorded a fair opportunity. The success of "Abie's Irish Rose" is cited as an example of what can be done if sufficient will power is put behind the effort. An endowment fund of $30,000 will carry the play along for six weeks at least, if not longer, and by that time, it is the hope of Mr. Anderson and his advisers, the play will have gained enough momentum to carry itself into a pronounced financial and artistic success.

Mr. Anderson is his own prophet. Although he is receiving the advice and support of many influential persons, he is preaching his own faith in his play. He has sent a letter to every dramatic editor in which the merits of his play and the worthiness of his cause are emphasized. When the play was about to fail at the end of its second week on Broadway, H. W. McQuinn and Jack Hodgson, both members of the white race, in Dallas, Texas, advanced $2,500 to keep it on the stage, and as Mr. Anderson comments, "thus proving that the play contains nothing which would shock the sensibilities of the most extreme Southerner." Now let Mr. Anderson speak further for himself:

"Singlehanded, I am now raising a fund with which to reopen. I pause here to publicly thank Mr. David Belasco (who had previously read and endorsed my play) for heading my subscription list with $1,000, which act in itself speaks volumes for my work. I want the readers of your paper to know the truth about my play and its purpose. To begin with, I am not seeking to be recognized as a wonderful playwright; rather am I seeking to serve humanity through the medium of my play, for to me 'Appearances' is but the outward expression of an inner burning desire to serve humanity. In the Bible we read that 'with God all things are possible.' On reading this, along with other books setting forth that 'a man can make of himself anything he believes he can,' and being filled with a keen desire to serve, I reasoned as follows:

"If I (just a black bellhop, with only four years' schooling) can manage to write a play sufficiently interesting and entertaining to hold an audience for two hours, the very production of this play would automatically prove the truth of the above statements and at the same time prove to my audiences that each and every one of them can do much bigger things in life. I ask, can you conceive of any father or mother who would not want their child to see a play in which a black, uneducated bellhop, without training, just faith in God and himself, succeeded in having produced in order to inspire the child to realize that he, with much greater opportunities, can do much greater things? Can you imagine anyone going away after seeing such a play without being encouraged and refreshed for accomplishment?

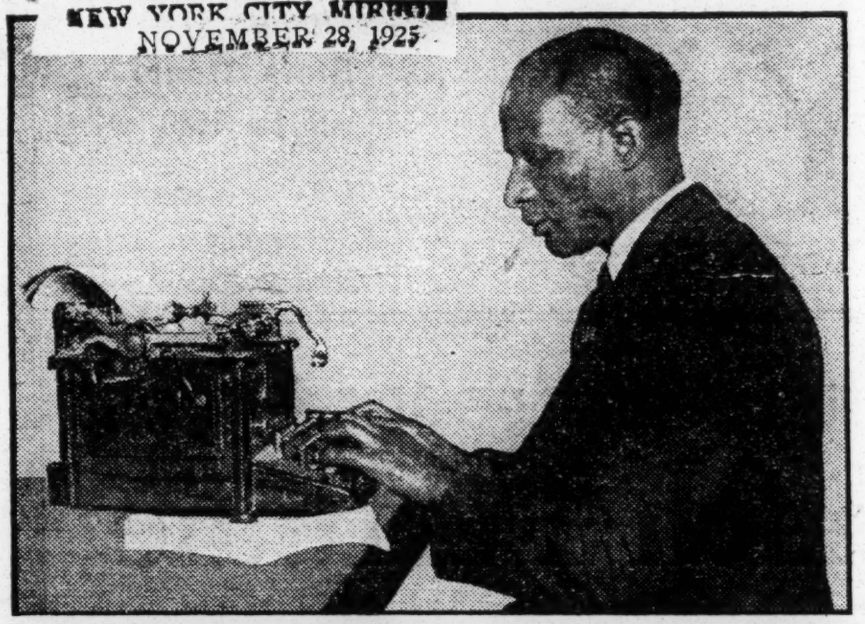
"My purpose in life is Service, and I know that thousands of your readers will assist one in an honest effort to serve humanity. For this reason I am making a public appeal, not just for subscriptions alone, but will gladly give my note to those who will lend of their finances to this worthy cause.

"The East River National Bank, 1451 Broadway, Manhattan, has kindly consented to act as custodian of the fund, and all checks can be mailed direct to this bank to be deposited in the name of 'Appearances Fund.

"From my humble position I appeal to you in your position to assist me in my one big purpose in life by the publication of this letter. I have been a servant all my life, and my ambition is to continue as a servant to the public through the medium of my play 'Appearances.'"

Recipe for Success

NEW YORK CITY MIRROR
NOVEMBER 28, 1925



FIRST COLORED PLAYWRIGHT to have his work produced on Broadway, Garland Anderson, once a bellhop, is overcoming financial odds for the reopening of his play, "Appearances." (Mirror Photo)

"A Man Can Make Anything He Wants of Himself," Says Bellhop Who Wrote Broadway Play.

A man can make anything he wants of himself.

A great many people make day dreams a substitute for work. They imagine themselves winning their ambitions, instead of getting down to business and working mighty hard.

Garland Anderson, the bellhop from San Francisco, who was the first colored man to have a play produced on Broadway, dreamed his dream and then, never losing sight of that dream, fought with everything that was in him to make it real.

He's still fighting. The play, "Appearances," closed after a three weeks' run at the Frolic Theatre because of insufficient funds. But Garland Anderson wouldn't give up. Armed with a subscription list he is patiently making the rounds in an effort to raise the almost impossible sum of $30,000. This sum, he says, will be sufficient to give the play a chance it deserves. David Belasco's name heads the subscription list with $1,000. Channing Pollock and Al Jolson have pledged a like amount.

Anderson's philosophy is:

"It's up to you. A man can make anything of himself he wants. If you want to do anything hard enough, why you just can't help doing it."

That gave Anderson an idea. He decided to put his philosophy into the form of a play. At nights he tended switchboard. And for three years, between putting in calls, he scribbled. He wrote his own story—the story of a bellhop who influences the lives of the people with whom he comes in contact. When the play was finished he took it to New York and, after months of discouragement, found a producer.

On the opening night, a sophisticated New York, got up from their seats and yelled. So Garland Anderson made his dream come true. And now, in an obscure little rooming house at No. 318 W. 53d St., he is writing another play, and he intends to keep on writing plays.

Theatrical - 1925.
Individual Troupes, etc.

CREATING NEGRO DRAMA IS AIM OF NEW THEATRE

Ethiopian Players Hope Race's Contribution to the Stage May Be as Great as to Poetry and Music—Examples of Their Achievements in the Arts

By ELIZABETH GERTRUDE STERN.

WHEN one thinks of the American negro in our art and culture there come to mind at once music and the dance. There are in addition the serious plays in which the American negro has been set upon the stage—as pictured through the vision of a white writer. Eugene O'Neill, in "Emperor Jones" and "All God's Chillun Got Wings," has lifted the curtain with the sympathetic hand of an Aryan who has seen and wishes to disclose the problems of another race. A similar play was "Roseanne," seen on Broadway last year.

At the same time an important contribution is being made, silently and patiently, and sometimes with genius, by the negro himself. Not only has that contribution been gathered, as in the Uncle Remus stories, repeated and added to our literature by Joel Chandler Harris, but through individual work of negroes themselves. The influence of the negro may be divided into four fields—music, dancing, folklore and the spirituals. To these one other, the drama, must be now added.

In an anthology of the negro poets in this country, compiled by James Weldon Johnson, himself a poet, thirty-one writers of his race are represented. It includes the familiar writings of Laurence Dunbar and those of many of the younger and even unknown writers. Dandridge's "Ittle Tousle Head" has lines so charming and characteristic as

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It carries as well as would a treatise the spirit of home-life of the negro, his intimacy and tenderness and oneness with childhood. There are included poems of Claude McKay, stirring and passionate and beautiful, speaking for the tragedy of his race. "The Lynching" stands out like a burning flame in the book. Most of the men and women write with the dancing rhythm and joy of life which the negro gives to music. Countee Cullen, one of the newer poets not included, has been writing poetry that critics feel is creating a new school in our literature, the school of the African American speaking and singing at last for himself.

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In the introduction to his anthology Mr. Johnson says "the influence which the negro has exercised on the art of dancing in this country has been almost absolute." He points to the "buck and wing," the "stop-time dances," long popular here with theatre audiences, the "turkey-trot" and the "tango," which were negro dances that determined the color of social dancing even before the present jazz influence.

Ragtime music, the writer says, was originated by colored players in the less respectable quarters of St. Louis, Memphis and other Mississippi River towns, by men who knew nothing of the theory of music, but were guided only by their inborn sense of sound and rhythm. The "Charlestown" and other dances of its sort come from the negro quarters of cities, from people dancing because of a gay abandon to life, and without even an inkling of the theory of music or the dance. They are danced to music that comes out of long-forgotten memories of a race.

To that music the players would sometimes improvise the crude words of a song, introducing ragtime. Some of the best-known of the ragtime songs first began in this way. According to Mr. Johnson, the first ragtime song, "The Bully," introduced to New York audiences by May Irwin, was a levee song popular with roustabouts along the Mississippi for years previously. "A Hot Time in the Old Town Tonight" was introduced by a negro regimental band in the Spanish-American War. The "Blues," now melodiously flooding the country, each a sort of wail or lament of a lover bemoaning the unfaithfulness or untimely death of a sweetheart, originated in the Memphis negro section. They are, it is said, responsible for the existence of the saxophone as a popular instrument.

The Negro "Spirituals."

Perhaps the least known of negro musical contributions and the most beautiful in words and in melody are the negro "spirituals," religious music with the soft minor beauty of all negro songs. One of the first great American critics to give serious study to the negro "spirituals" was Colonel Thomas Wentworth Higginson, who said of them at one time: "Never, it seems to me, since man first lived and suffered, was his infinite longing for peace uttered more plaintively."

So characteristic is this music, so deeply part of the religious life and soul of the negro that even at Sleighton Farms in Pennsylvania the negro girls, coming together at twilight, break into song, sweetly and in unison, singing these hymns of faith and hope and suffering of their race. There is a group that goes from city to city singing them. But they are best and most poignantly sung by the old-time negroes in the open, with the dark placing shadows on uplifted dusky faces and the mysterious feeling of religious ecstasy that negroes seem so able to express lifting the resonant voices into the open air. The "spirituals" were used with exquisite effect in "Roseanne."

The negro "spirituals" constitute a folksong treasury that is part of the store from which Foster drew. "Old Black Joe," "Suwanee River," the pathos of the "Old Kentucky Home" are contributions of the negro imagination to American life. They express the genius of a people.

Whether jazz and ragtime are art has not been decided, even by master critics and authorities. But their influence on modern life cannot be doubted. The contributions of the negro in the ragtime songs, the beautiful spirituals, and the plaintive plantation melodies transcribed by Foster, are group contributions and, as has often been said perhaps the only contribution America has as yet made to the arts of music and dancing.

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But perhaps the most interesting of the contributions of the negro is the newest—in the field of the drama. From the time of Shakespeare the negro has been a tragic figure in the serious art of the theatre. Yet Othello has been a rôle to be played, as it was created, by a white man. The negro on our stage has been almost invariably the comedian, or more recently the dancer. With the production of the O'Neill plays the modern negro not only ceased to be a clown and a mountebank, but there was introduced the placing in the hands of a negro the interpretation of a negro character. The progress has gone now a step further. The negroes are making their own contribution to the American stage. Negro people are creating their own plays for their own stage and are having them interpreted—for negro or white audiences—by their own artists.

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COLORED SHOW SAILING TO GERMANY

By J. A. (Billboard) Jackson.

(By The Associated Negro Press.)

New York, N. Y., May 5.—On May 9, Arthur Lyons, vaudeville agent, will sail on the White Star Line steamship Arabic for ermany, taking with him a troup of thirty-six Negro performers and musicians who will open a revue at the Admiral Palace, Berlin. Morris Gest is the promoter of the engagement, which is for twelve weeks, with an option on eight weeks more. The troupe is scheduled to travel first-class, and reservations have been made for them at the Central Hotel in Berlin.

Greenlee and Drayton, Lottie Gee, late prima donna of Chocolate Dandies, the thee Eddies, Margaret Simms, Bobby and Bay Goins, Al Moore, Adelaide Hall, Jesse Crawford, Arthur Bryson, George Stetson, Ruth Cherry, Iola Branch, Allegretta Enderson, Marie Bushel, Thelma Watkins, Thelma Green, Bobby Vincent, Rita Walker, Marie Savoy, Lydia Jones, and Sam Woodings orchestra of twelve pieces are the people who make up the company that will sail.

NEW YORK CITY TIMES
APRIL 19, 1925

By ELIZABETH GERTRUDE STERN

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Theatrical — 1925.
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The Theater

The Souls of Black Folks

The N.E.A.T. Closes a Chapter

With a very promising gesture the National Ethiopian Art Theatre closed its second season with a program of three one-act plays at a midnight performance in the Lafayette. The plays were "The Violin Maker of Cremona," "The Florist Shop" and Ridgeley Torrence's "The Rider of Dreams." I can commend only the choice of the last named play which is an exquisitely fine spun poem written in the coruscating manner of Shakespeare. While they're fetching the smelling salts for the flabbergasted worshippers of Shakespeare who have never bothered to read him let me explain that I only mean "The Rider of Dreams" is a cascade of vivid poetry which befuddles the critical sense while you're listening to it and makes you think there is something significant and fascinating in its trite and improbable story. Even after you have thrown off the spell of its rhythms and are quite aware how threadbare the story is you are willing to hear it repeated for the sake of its mellifluence. This endows the play with a twofold value for an organization like the N. E. A. T. First, it will always appeal to people with a sincere and critical love of good comedy; and, second, the less discerning majority, who are incapable of appreciating its classic blend of pathos and humor, will be charmed by its poetry and think they are charmed by its story, with the result that the play is likely to become popular as fast as it becomes familiar.

"The Florist Shop" gives me a chance to make an edifying comparison. This is the kind of play the spinsters of rural Dorcas societies stage periodically for the sake of its moral effect on procrastinating bachelors, and incidentally to raise money to buy the pastor's Buick a new set of shoes. Now the average Harlem theatre patron who has reached the age of forty-three, which is about the time when diminishing vitality makes him turn sour on the smutty imbecilities of the Lafayette and the sex saturnalia of the Lincoln, is a fellow whose tastes and standards have been formed by aphrodisiacal girl shows like The Follies and sophisticated melodramas like "Cape Smoke." When he sees a play like "The Florist Shop" he sits back in his seat and gloats over how superior he is to the people who take that sort of thing seriously. On the other hand, the drumming poetry of a play like "The Rider of Dreams" will pretty soon wear the smart smirk off his face, and even if he neither fully understands nor wholly likes the play its impressive dignity will make him feel that the people who do understand it are his betters and worthy of his respect and future support.

There is also the contrast between the play which inspires good acting and one which puts the actor at a disadvantage.

MRS. SYBIL POSTON
N. E. A. T.

In Lucy, the thrifty housewife, Mrs. Clarissa Blue found a character extracted from familiar conditions of life while Miss Riley and Miss Reynolds were called on to interpret mythical characters a thousand miles removed from ordinary feminine experience. The consequence was that while Miss Riley and Miss Reynolds were exhausting themselves trying to make manikins look like they were alive Mrs. Blue was able to rise and shine in an eloquent performance only slightly less effective than the original interpretation of the rôle by Blance Deas.

It is probable that "The Violin Maker of Cremona" could have been endowed with a modicum of interest if it had occurred to anybody to translate it out of the original eighteenth century ideology into the twentieth century idiom. Stated in current terms the story is something like this: A certain master violin maker is so intense an enthusiast that he is determined to give the hand and dowry of his daughter to the apprentice who wins the blue ribbon or the brown derby offered for the best made violin of the year, even though it appears that a hunchback will win the prize. His daughter, a somewhat fractious flapper (eighteenth century model) isn't so wild about the idea, obviously because she isn't willing to take a chance on a husband with anything wrong with his back. The rest of the story cannot be expressed in contemporary terms, as it involves the ancient idea of self sacrifice, a conception for which there is no modern equivalent. The nearest I can get to it is to say it means giving away something you want very bad or taking the blame when somebody else is guilty or, in other words, to be a sucker.

As the piece was played in the original idiom instead of the modern key neither the audience nor the actors were able to get in full sympathy with its meaning. Nevertheless, Carey D. Blue and Mrs. Sybil Poston, as father and daughter, were able to invest the piece with a modicum of plausibility and a scintilla of interest. This is saying a whole lot, for whenever neither Mr. Blue nor Mrs. Poston was on the stage, the play instantly became a dumb show. Mr. Blue's performance was considerably more convincing. Perhaps this was because he was cast in a less difficult role than Mrs. Poston's. At any rate he did not have to listen to the lesbian love making of Hemsley Winfield or the ululations of Walter Simmonds and appear to be moved to tenderness instead of mirth.

On the whole the acting was encouraging and quite free of the gaucheries so common on the professional stage in this part of the town. Mrs. Poston, Mrs. Blue and J. W. Jackson (both as Slovsky in The Florist Shop and Madison in The Rider of Dreams) gave creditable performances, while Mr. Blue, in my judgment, gave the best one of the evening.

* * *

F. Eugene Corbie

I purposely neglected to mention Mr. Corbie in the above connection because, with several months Broadway experience behind him, it would be manifestly unfair to compare his work with that of tyros most of whom are making their first appearance in a theatre. In "Cape Smoke," Mr. Corbie took a sundry lot of squeals, grunts, wails and gestures and welded them into a tone poem which reduced the white actors in the play to a versimilitude of the marionettes of a Punch and Judy show. Quite unexpectedly and, according to an announcement, with only one day to study the lines, Mr. Corbie was called on to take the place of Mr. Lakeland Butler who was originally cast as the property holder in "The Rider of Dreams."

When I first saw "The Rider of Dreams" the original company had been playing it several weeks in the Garrick Theatre. They had lost every vestige of stage embarrassment and each player had mastered his lines and business thoroughly. Still, I remember nothing in that performance which bettered the almost off hand performance of Mr. Corbie when he appeared in the N. E. A. T. revival of the play.

As the first step toward the establishment of a Negro theatre must be the organization of a body of competent actors the appearance of Mr. Corbie so close on the heels of Mr. Robeson is an auspicious sign. Really, something must be done to keep him from degenerating into a successful real estate dealer

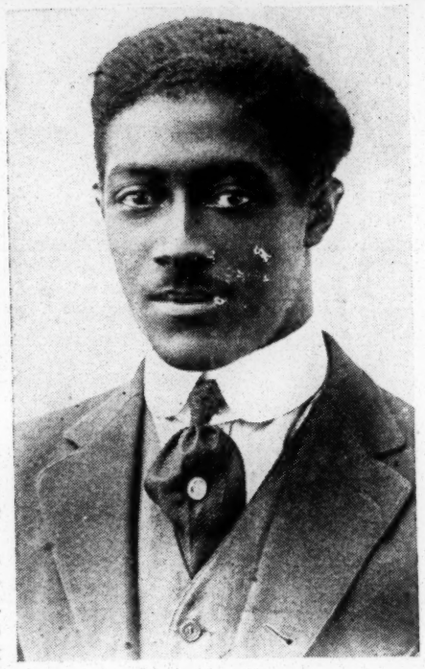
Two colored revues appeared in the white light district last season. In "The Chocolate Dandies" Sissle and Blake presented a refined and colorful revue, while Lew Leslie went to greater pains to concoct the garish and vulgar "Dixie to Broadway." Both shows remained on Broadway long enough to pay.

Of more importance than both shows put together was Mr. Eugene Corbie's appearance in "Cape Smoke"; that is, if you exclude the passionately humorous way Florence Mills sang "I'm a Little Blackbird" in "Dixie to Broadway."

In Harlem nothing of significance has occurred except the two dramatic performances and two recitals of the N. E. A. T. While the N. E. A. T. deserves credit for what it has done, it has not done enough. My hope for next season is that it present at least two programs a month.

The appearance of Negro plays will make the selection vehicles somewhat easier than I fancy it has been so far. Miss Hurston's one act drama, which won the Opportunity prize, and Mr. Schuyler's ripping farce satire "The Yellow Peril," are already available. And Miss Hurston is working like a Trojan on other plays. The future looks hopeful.

My friend, Mr. T. Millard Henry, probably knows more about the technique of poetry than any other Negro in America. At the same time he probably knows less about its spirit and content than the average Methodist preacher knows about the spirit of Christ; that is, if it is possible to know less than nothing. With this in view I want to get out from under Mr. Henry's blanket phrase "we, of THE MESSENGER," employed in an article in which he disparaged Langston Hughes' prize winning poem "The Weary Blues." I speak for myself only. If I had been a committee of one authorized to select the best poem of those so far published I would have selected the same "Weary Blues," for this poem, like most of the work of Langston Hughes and Countee Cullen, expresses the growing revolt of black folks against the God of Plymouth Rock and the U. S. Steel Corporation. The man who stays up all night shuffling his feet to the tune of the Weary Blues isn't going to go to work in a Ford factory the next day. Atta boy, Langston!



CAREY D. BLUE
N. E. A. T.

J. A. JACKSON, FORMERLY OF THE BILLBOARD, JOINS TRIBUNE STAFF: ACTORS UNION NEWS CONSOLIDATED

The management of The Washington Tribune wishes to announce that beginning with this issue, August 29th, 1925, James A. Jackson, formerly of The Billboard, and widely known fraternal and newspaper man, will be connected with this paper. The management of The Tribune feels highly elated over the acquisition of Mr. Jackson to its staff, as he stands at the head of his group as a writer. By coming to The Tribune, he brings a career ripened through long years of experience in journalism and public service. Mr. Jackson comes to The Tribune, not only as a member of its staff, but as a part owner of the corporation as well.

In addition to the acquisition of Mr. Jackson, the management of The Tribune also wishes to announce that the "Actors Union News," the official organ of the Colored Actors Union, has been consolidated with The Tribune. This paper will be combined with J. A. Jackson's Page of theatricals and amusements which will be an exclusive feature in The Tribune.

The securing of the services of Mr. Jackson, who was much sought after by numerous other papers and the consolidation of the "Actors Union News" is but a part of the program of enlarging and expanding The Tribune; making it the dominant paper in this section.

On The Tribune, Mr. Jackson will be Executive and Theatrical Editor. In his new field, he will find an outlet for all of his ambitions to raise Negro journalism to a higher and more commanding place in the race's progress.

"Jack" as he is known to his thousands of friends throughout the length and breadth of this country, began his career as a bellboy, and, worked up through the various stages of bus boy, waiter, dining-car man, minstrel interlocutor, assistant manager of a musical comedy, bank clerk, railway policeman with rank of lieutenant, adjutant of a national guard regiment, member of the general staff of the intelligence service, newspaper correspondent, magazine contributor and editor of "Jackson's Page" in the Billboard.

A special "Deacons" Column will be conducted by Mr. Jackson, who is national secretary of the organization.

J. A. Jackson's Page will begin with the next issue of The Tribune, September 5th.

COLORED ACTORS UNION

Incorporated

Home Office:
1223 Seventh Street, N.W.,
Washington, D. C.

25 August, 1925

To the Membership of the
Colored Actors Union,
Washington, D. C.

Dear friends:

We wish to announce that the Actors News is now consolidated with the Washington Tribune under the supervision of our own and competent Mr. J. A. Jackson, formerly of the Billboard.

We earnestly appeal to you in his behalf for your support and better co-operation in the future.

Thanking you for your interest in the past, we are,

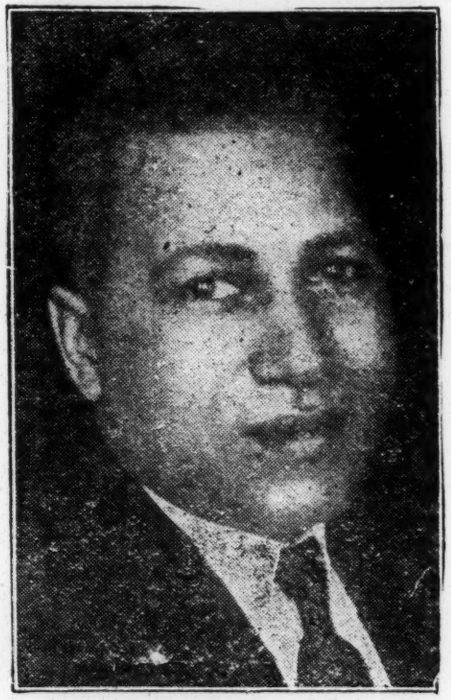
Sincerely yours,

D. L. Wycks,
Retiring Editor.
S. H. Dudley,
Manager.
Telfair Washington,
Secretary.
Julius McGarr,
President.

The foregoing is confirmation to the thousand members of the Colored Actors Union, and to the public that negotiations for a merger of the "Actors News," a theatrical monthly, with the Washington Tribune have been concluded. Hereafter, the performers will find the news of especial interest to the profession, in a department devoted to their interests in the weekly issues of the Tribune. The change relieves the show-folks of the need to wait for a month before receiving authoritative information upon subjects vital to their work and well being.

S. H. Dudley ,theatrical magnate, conducted negotiations leading to the merger.

Incidentally, it may be stated with every assurance that the general public has a very substantial interest in knowing the exact details concerning the people who entertain them. The Tribune is happy to be in a position to provide its readers with this type of news, edited by one who has the personal knowledge, direct contact with the show-world and a fund of first-hand information pertaining to show history and conditions.



JAMES A. JACKSON

Theatrical — 1925.

Individual Troupes, etc.

Believe it or not, a new Uncle Tom's Cabin, called "Topsy and Eva" has entered our midst as a remainder of Harriet Beecher Stowe's serious novel. The new malange is musical and has extracted only mirth from the slave story, leaving the tears and the baying bloodhounds to follow their courses unmourned. C. Pleasantville Times

With the Duncan Sisters (white) as "Topsy and Eva" the musical servion of Simon Legree's hey-deys, after a long run in Chicago, has come east for another big run in New York. Jan. 1, 1922

Negro life has an appeal which is linked with tears and smil[e] of all American life. It is not to be denied. When it is lost, search for it is made. When it would go, it is held back. When it cannot be resurrected, it is created anew—the pulsating stream of Christian life in America, although derided at times, is here to stay. By all means see "Topsy and Eva."

Dramatic Work Woman Praised Of Los Angeles

The return of Eloise Bibb Thompson to Los Angeles, after a triumphant trip to New York where she was successful in booking a number of her plays, has been speedily followed by an outburst of praise from Eric D. Walrond, New York journalist and dramatic critic. New Age-Dispatch

Writing in the November Opportunity Magazine, Mr. Walrond draws the line of distinction between one of Mrs. Thompson's plays and two others staged at the National Ethiopian Art Theatre, Incorporated, on October 15th. Says he: "Of the three, the best by far is Mrs. Thompson's enthralling study of Negro folk life along the levies of New Orleans. It isn't hyperbole to state that "Bills" and "Being Forty" (which were staged along with "Cooped up") eristed for the most part as a matter of sandwiching a first class piece of drama between two maudlin attempts at melodrama. Los Angeles California 8-22-25

"Cooped Up" is one of the many plays which Mrs. Thompson has been successful in booking along with a number of others with theatre magnates and booking agencies along New York's great white way. It is a vivid and graphic portrayal of humble, coarse and rustic Negro life in and about creole New Orleans.

According to Mr. Warlond, the play is deserving of a long run on Broadway and he is enthusiastic in expressing that hope. This is not, however, the first time Mrs. Thompson has received such favorable comment. Praises for her work constitute a symposium. She is a member of the Board of Directors of the Dramatic League of America. Baltimore Md. 8-22-25

BOOTS HOPE WRITES AFRO-AMERICAN

King of Liars Says Mamie Smith is a "Riot" in Ohio

"Boots" Hope, "King of Liars," broadcasts the following, and the headphones are sufficient. In part "Boots" says, "Just a line to let the world know that 'Mamie Smith's Revue' played Cincinnati last week, and cleaned up, turning customers away each night." Afro-American

Is Nicknamed

Continuing the prevaricator adds that they have their new girls down to a "low gravy." A "Boots" is called the "Prince of Wades" because of his "fronts." The other "broads" dignify the kid with the nom de plume of "Lewis Stone" of the colored show world, because he is slightly bald but dresses and plays young. He says that all of his people are four and five letter people anyway. His father he "lou dspeaks," was O. W. B. (Collector of Waste Baskets) his brother was A. W. O. L. in the army, meaning (after women or liquor).

Lovejoy With Revue

A stingy uncle belongs to the A. P. O. N. Club, meaning "Ain't Puttin' Out Nothin'"; a beloved sister informs the monologist, is also a letter possessor. He, of course, is a "L-I-A-R." Lovejoy, Baltimore's own comedian, is the leading "komick" on the show, and says that he is glad to know that the Sox are signing some good players.

Pianist Joins

Oliver Price, pianist, from Richmond, Virginia, has joined the revue also. Hope says that some folk call "Cincy" Mamie Smith's original home, but he declares that her original home is in Lexington, Kentucky. Mr. Hope concludes with the information that colored people are constructing a house that will seat 1,200. He will send details next week. A hearty HELLO is sent to the AFRO-AMERICAN staff.

Gilpin & Co. Draw Highest Salaries Ever Paid; Report

CLEVELAND, O., Dec. 31 — One of the best dramatic sketches that has graced our stages for quite some time was shown at the Globe theatre here, the principals being the famous Charles Gilpin, of Emperor Jones, along with X. Lawrence Chanault and Rose McClendon. The production carries the name of "White Mule" and from all indications will be a hit. A tour of the T. O. B. A. playhouses is contemplated after leaving here. The combination is drawing the highest salaries that has ever been paid for actors in such attractions. Cleveland Gazette 1-3-25

FORMER BELL-HOP'S PLAY WINS PLAUDITS OF MILLIONAIRES

Young Garland Anderson's "Judge Not According To Appearances" Heard By Waldorf-Astoria Guests.

RACE ELOCUTIONIST INTERPRETS THE ARTIST

(Special to the Journal and Guide.)

New York, N. Y., April 9—The hero of this great metropolis today is a Negro youth, a former bell-hop in a San Francisco hotel, one Garland Anderson, who sat on the platform of the Waldorf-Astoria, this city's hotel de luxe, Sonday and heard the plaudits of 600 guests, representing the world's aristocracy, greet the reading of his drama, "Judge Not According to Appearances."

Richard B. Harrison, an elocutionist, another Negro of Canadian birth was the reader, and the soul-feeling he put in the enunciation of the lines, changing tone as the characterization required, not only won for him popular acclaim, but did much to correctly interpret the artist's work. Anderson, the newly aclaimed playwright, sat in bell-hop's clothes nearby while Harrison did the reading, frequently nodding his approval. At the end of the reading he took up a collection of $140.00 for the play's production on Broadway. Pittsburgh Courier 1-31-25

Expense Paid By Al Jolson

The playwright, whose expenses to New York were defrayed by Al Jolson, made arrangements with the Waldorf for the reading of his piece. Although several producers have rejected it, Anderson boasts that "Judge Not According to Appearances" has a mission and will be the cleanest play ever staged in New York. He hopes to produce his drama at the Manhattan Opera House.

"Judge Not Acording to Appearances' 'is the only modern drama, according to Anderson which deals adequately with the Negro in making him the hero. This hero is a bell-hop in a hotel. He is renowned for odd bits of wisdom picked up from routine contacts in the hostelry. He is freely ontertained on an even social level with the owner of the hotel and the latter's white friends.

One day the bell-hop is invited to take pain away from the sprained ankle of the hotel man's wife. This and other wonders he performs by applying a combination of new thought and faith healing. His struggle upward to the proprietorship of a Negro restaurant is prolonged.

Monotony Is Broken

Once the monotony of too much dialogue is broken by an attempted lynching and a subsequent court scene. The bad character of the play is a white man who fastens suspicion on the bellhop in connection with an assault. These and more obstacles the bellhop surmounts.

He is vindicated eventually. Prosperous then, and generous, he buys the hotel at a time when its owner is hard pressed for money, returns it to his benefactor and resumes the restaurant business and writing. The drama is inclined to be heavy and devoid of humor, except in the author's portrayal of Rufus, a porter.

About 600 persons were present at the reading. They were favorably impressed, often interrupting Harrison with applause. Some of them wept at the more touching portrayals. Receipts from the collection amounted to $140. Several pledges were turned in. Pittsburgh Courier 1-31-25

NEW VAUDEVILLE CIRCUIT MAY FORM

Dissatisfaction Of Official And Union With T. O. B. A. Heads Is Cause

ACTORS OUTSPOKEN

Protest Long Jumps, Bad Working Conditions And Paying Percentage

A meeting of the Colored Actors' Union has been called in Washington, D. C., for March 18th. Officials of the T. O. B. A., are expected to be present and to discuss mutual affairs of the two organizations. Afro-

It is rumored that the meeting threatens to be a stormy one, and it is even intimated that there may be a withdrawal of one of the directors of the circuit. Trouble has been brewing within the ranks of the circuit officials for some time and frequent clashes are said to have marked the meetings of the directors. Baltimore 3-14-25

May Form New Circuit

Those on the inside have frequently reported dissatisfaction of the Washington office with the high handed methods of the other members of the official board. It is pointed out that a new alignment may be made between the Colored Actors' Union and this official which will result in the forming of a new circuit.

Southern Officials Scored

No secret has been made of the fact that the more intelligent and independent colored performer has long been restive under the treatment accorded them by the Southern and Western representatives of the wheel, and there will be no surprise if the present situation does not cause open revolt.

Artists Dissatisfied

The remark is frequently heard that the long jumps, unsanitary stages and dressing rooms and frequent layoffs are resented by the progressive element of artists. Some five per cent commission charged are reported to have said that the was exhorbitant in view of the little service received.

It is believed that many managers having a franchise on the time will gladly avail themselves of the services of the new circuit, as it is known that many believe that they are being "gyped" for inferior material.

The Art Theatre Movement

THE NATIONAL Ethiopian Art Theatre whose main office is 135 Carnegie Hall, wil give a dance recital by its students at Manhattan Casino on January 30. This movement, under the direction of Mrs. Anne Wolter, has been doing a remarkable work in developing the latent artistic talents of the race High-priced teachers in dancing, dramatic reading, singing, rhythm and other branches have been procured for children and adults at the nominal figure of one dollar a month membership fee.

THIS ART THEATRE movement is indeed doing a worthy work—one that we feel will prove of highest benefit to the race. The Amsterdam News, therefore, takes pleasure in recommending all its readers, who can go to attend the affair at Manhattan Casino. The proceeds, we understand, are to go toward the building fund of a Negro theatre in Harlem.

NEGRO THEATRICAL HIS TORY READY FOR PRESS

(A. N. P.)

NEW YORK, N. Y., Jan. 23—The C. A. U. general managers office announced that Bart Kennett, the chief deputy of the Union who has been touring the country for the past six months assembling data, checking upon historical matter and soliciting advertising matter for the Theatrical guide the Union is to publish, has returned to the headquarters in Washington with his work virtually completed.

The book, which is the first effort at assembling the historical data concerning the Negro in the profession goes to press on Feb. 16. Advtrtising forms will be closed Feb. 10. In addition to this historical matter, the book will contain boarding house and hotel lists, theatre lists, managers and agents addresses and a complete schedule of railway distances and fares between points where colored theatres are located.

One chapter will be devoted to the name and description of every act that holds a Union membership. The form containing this part will be the final one sent to press so as to enable every act to qualify for inclusion in the book.

THEY DEFY THE LAWS OF GRAVITY

Born In West Virginia And Raised Under "Big Tents," 'Al' Wells And Wife Go Over

Were First Race Performers to Ever Show Wares At Madison Square Garden.

The Elmore theatre last week played one of the most versatile aerialists of the race in the person of Al Wells. Mr. Wells and his wife have appeared with some of the best shows in the country, working on the trapeze and tight rope. Pittsburghers were a little disappointed because they were unable to see these stars perform. However, the cause was unavoidable.

Mrs. Wells had the misfortune of falling down a flight of stairs in Louisville, Ky., and breaking an arm and thus was unable to support herself on the ropes.

In an interview with a representative from the Courier, Mr. Wells outlined his career in the theatrical world, which began when he was a boy of ten summers. Mr. Wells is a West Virginian, having been born and raised in Wheeling. When a boy of ten years, a white circus troupe wintered outside of Wheeling and it was there that Wells learned the fundamentals of tight rope walking from its members. Enjoying the thrills of defying the laws of gravity, Mr. Wells decided to improve in the other lines of the field and soon was considered a real performer on the trapeze and tight rope. He connected himself with "Sutton and Jackson's Circus" and played the states of Ohio and Pennsylvania. It was here that Wells received his finishing touches as an aerialist.

Wife As Partner

Mr. Wells then decided to break his wife into the hazardous game. After a course that lasted over two years, she was pronounced fit and began to work with her husband. Their first showing was in Madison Square Garden. They have the distinction of being the first colored aero act to perform under the big roof. Since that time these performers have traveled from coast to coast in various combinations, pleasing the audience wherever they showed their wares. Both individuals are very unassuming, never mentioning their exploits and achievements. Mr. Wells said "that quite a few of the aerialists of color connected with various shows, who claim to be foreigners of different races are Negroes." For various reasons they use this ruse to get into good paying productions.

N. Y. EVENING WORLD
NOVEMBER 20, 1925

NEGRO OPERA IS CANCELED IN MOSCOW

Competition With Pure Art Is Feared by Red Censors

By Junius B. Wood

Special Cable to The Evening World

MOSCOW, Nov. 20.—The engagement of an American Negro comic opera company for a season of concerts in Moscow and Leningrad has been canceled following the protest of the management of the State Grand Opera.

Management of this world famous opera declared that competition of the American singers would be certain to reduce the receipts of the more classic, high-brow stage. Consequently the appearance of this colored troupe, which is reported to have created a sensation in Berlin, has been postponed until February, probably later.

The Government Circus Department, which operates winter circuses at two of the largest auditoriums in Moscow and others in smaller cities, booked the attraction, which, according to the director of the Circus Department, numbered forty-seven persons, including its own orchestra.

The Negro is a great rarity in Russia, even in Moscow. In most of the other parts of the country he has never even been seen outside of the picture books. Leningrad would be less frightened of the blacks, being acquainted with the American Negro from the concert cafe that one of them operated there before the war.

The certainty of large box office receipts from the troupe as a sensational drawing card was apparently of more weight than artistic problems in influencing the management of the circus to engage the company.

The state department conducting opera protested against foreign competition under the guise of a circus. The Trade Union of Art Workers, which is in supreme control of amusements in Russia, received the protest and ordered the Circus Department to cancel the engagement, and pure art will remain undisturbed by foreign invasion this season.

"The decision does not mean that Russia is opposed to foreign artists," said Comrade Kovtzen, Secretary of the cultural branch of the Trade Union of Art Workers. "On the contrary, foreign artists are welcome regardless of race and color so long as they have any genuine artistic merit. Numerous foreign artists are now playing in Moscow and other Russian cities. The decision was made because the booking of the American comic opera company deranged the Government's balanced program of amusements for the winter and also conflicted with the grand opera. The American company possibly may come to Russia next summer."

Theatrical—1925.
Individual Troupes, etc.,

THEATRE DOORMAN TO HAVE HIS PLAY PRODUCED ON BROADWAY

—P. & A. Photos

Willie Howard, New York Theatrical star, and his brother, Eugene will produce a play that has been written by Leonard Taylor, colored door man at the Winter Garden Theatre. The doorman-playwright is a grad uate of Tufts College. He is shown in the above photo reading the play t Eugene Howard (left) and Willie Howard (right).

ANDREW BISHOP'S CO. BREAKS WITH T.O.B.A.

NEW YORK, N. Y., April 30.—(A. N. P.)—The Andrew Bishop Company of Lafayette Players has very definitely broken with the T. O. B. A. and Bishop has undertaker to revive dramatic interest with the patrons of the Avenue Theater, Chicago. It seems that he is slowly arousing interest and each week has seen an improved business. The public has been very well pleased with the shows offered and the company is credited with presenting some very finished performances. Evelyn Preer, Edward Thompson, Harold Hale, Abe Decommere, Charles Moore, and Arlington Porter, former members of the No. 2 company, have been added to the cast. The Kirkpatricks and Zadie Jackson have long been with the company, so one may readily perceive that it is a strong combination.

Competition, however, is keen in the Chicago field, for the Ida Anderson company has been contracted to play opposition at the Indiana Theater. Inquiries by mail and wire to New York indicates that she is augmenting her company with some ex-

pensive talent. The Grand theater the competitive house on the circuit is presenting some corking good bills. So Bishop will require all his resources and courage.

BROOKLYN N Y TIMES
MAY 9, 1925

—Underwood & Underwood.

STARS TO PRODUCE PLAY WRITTEN BY NEGRO STAGE DOORMAN—Play written by Leonard Taylor (centre), colored doorman of the Winter Garden, will be produced by Eugene and Willie Howard (left and right), brothers and stars of musical comedy firmament. The doorman playwright is a graduate of Tufts College.

COLORED TROUPERS SAIL FOR GERMANY

(By The Associated Negro Press.)

New York, N. Y.—On May 6, Arthur Lyons, vaudeville agent, will sail on the White Star Line S. S. Arabic for Germany taking with him a group of 36 Negro performers and musicians who will open in a revue at the Admiral Palace, Berlin. Morris Gest is the promoter of the engagement which is for twelve weeks with an option on eight weeks more. The troup is scheduled to travel first class and reservations have been made for them at the Central Hotel in Berlin.

Greenlee and Drayton, Lottie Gee, late prima donna of Chocolate Dandies, the Three Eddies, Margaret Simms, Boby and Bay Goins, Al Moore, Adelaide Hall, Jesse Crawford, Arthur Bryson, George Stetson, Ruth Cherry, Iola Branch, Allegretta Anderson, Marie Bushel, Thelma Watkins, Thelma Gree, Bobby Vincent, Rita Walker, Marie Savoy, Lydia Jones and Sam Wooding's orchestra of 13 pieces are the people who make up the company that will sail.

"FLO" MILLS FIRST OF RACE TO HEADLINE AT THE PALACE

New York, June 21.—Florence Mills, the extraordinarily gifted Colored girl who has given Broadway hit after hit to talk about, will be the headliner at the Palace theater beginning tomorrow. Miss Mills will top a splendid program, will occupy the stellar suite of dressing rooms and be given all the courtesy for which the Palace management is famous among artists. To headline at the Palace is regarded in vaudeville as being the most enviable achievement possible in the two-a-day; it connotes supreme class. Florence Mills is the first artist of her Race to be a Palace headliner, and it is an honor that she richly deserves.

This modest, refined young woman is a credit to vaudeville in general besides being a splendid exemplar of her people in their intensely modern and popular style of musical entertainment. She has won fame and popularity in New and Old London. Her vogue has asumed the dimensions of a "craze," and she is fully entitled to every bit of her popularity, because it is based upon unquestioned brilliance and artistry.

There is a quality about Florence Mills that is enchanting. There are notes in her voice that come from far away and long ago with an infinite pathos and are an undercurrent to her gayety and comedy. In a word, she is gloriously human; she has personal magnetism; her art, while vividly modern, is compact of the eternal truths of love and passion and pathos and delight. She calls to something deep down and permanent in her auditors. Florence Mills is a genius, and the fact that Broadway has been so warm in its support, so ready to chant her praises, is another proof that this is the most liberal city in the world and the most generous in its applause.

Racial artists are coming fast to the fore, and they may thank Florence Mills for making the path upward much easier. She has won and held her public by being fine in personality as well as precious in her art. The Palace will profit heavily by her engagement this week, for Miss Mills is a drawing card par excellence. In the feverish night life of the town her songs and dances have been darkly orchidaceous and delightful.

Everyone remembers her success in "The Plantation Revue" staged by Lou Leslie at the Plantation cabaret. In that season not to have seen and heard Florence Mills was to be out of the know on Broadway. She established a tremendous vogue and the resort was crowded nightly by the connoisseurs of the town, who welcomed a talent so new, so rich, so provocative in its tropical appeal, so saturated with emotion and yet fastidious in its refinement. Right away managers began bidding for her to appear in their revues. Then after her London success Miss Mills received an offer from the "Ziegfeld Follies," and almost simultaneously was approached by Mr. Lew Leslie, who offered her an opportunity to head a cast in an all-Colored revue.

Appreciating the fact that Mr. Leslie's proposition would give her a chance to do something for her own people in breaking down the color barriers on Broadway, she threw down the "Follies" contract and agreed to lead Mr Leslie's company.—New York Sunday Graphic.

Chicago Defender

T. O. B. A.

(Theater Owners' Booking Association)

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RACE TALENT GIVEN A CHANCE IN BURLESQUE

Large Percentage of the Columbia Shows Are Using Race Features

More Race artists will be employed in burlesque this season than ever before in the history of that branch of theatricals. Most of the artists will be with Columbia Wheel attractions. Of the Columbia full Race shows, two will be half and half, and more than 75 per cent of the Columbia shows will use Race specialties.

The two Race attractions will be Jack Goldberg's "Seven 'Leven" and Hurtig and Seamon's "Lucky Sambo," formerly titled "Shuffle Along." The halfs and halfs will be Jack Reid's "Black and White Revue," two companies of Joe Daley's "Rarin 'to Go" 50 per cent black and white.

The invasion of burlesque by the Race artists was started by the success of Jimmy Cooper's Revue, which led the circuit in grosses for two seasons. Cooper introduced the half and half entertainment on the Columbia, giving his white entertainers the first half of the show and the other artists the second portion.

Hurtig and Seamon followed with "Seven-'Leven," which opened on the Columbia late last season and did record business up to closing. Cooper turned in his franchise after playing a summer engagement at Boston.

Several of the 100 per cent white shows next season are reported as possibilities for a switch should their business fail to hold up in competition with the black and white shows.

GILPIN AS "EMPEROR"

OPENS SEASON IN BARNSTORMING AT PROVINCETOWN

Provincetown, Aug. 10, 1925.—The Provincetown Barnstormers opened their season here tonight with Eugene O'Neill's success "Emperor Jones" before a capacity house. The star of the play was Charles Gilpin, the noted Colored actor.

Helen Westley, actress and director of the New York Theatre Guild, played the old native woman.

The Barn at 27A Bradford Street in which the theatre is located, has been entirely renovated since last season. The directors of the play were Clon Throckmorton and Frank Shay.

N. Y. C. HERALD TRIBUNE
SEPTEMBER 12, 1925

London Praises Robeson, Cool to 'Emperor Jones'

Critics Unite in Acclaiming Negro Actor, but Differ on Merits of O'Neill's Play

From the New York Herald Tribune's London Bureau

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LONDON, Sept. 11.—Divided opinions as to the merits of Eugene O'Neill's "Emperor Jones," which was produced last night for the first time in London, were offered to-day by London't dramatic critics, but most of them agree on acclaiming Paul Robeson, the Negro actor taking the leading role, as "superb."

"The Times" declares with unusual enthusiasm that Robeson is "an artist to his finger tips." "The Daily Telegraph," "The Daily Express" and "The Morning Post" dislike the play, but with the exception of the latter they applaud Robeson.

Both "The Times" and "The Evening News" comment at length on the beating of a tomtom throughout the play. The evening papers devoted considerable space to interviews with Robeson and also noted that there was an unusually large proportion of Negroes in the audience at the Ambassador Theater, where the play was staged.

Florence and Palmer Jones are two southern darkies who run "The Rendezvous Florence" at 36 Rue Pigalle. It opens at 2 o'clock in the morning and remains open all night. They sing negro songs like "mammy" daze having Swell Montmartrois. Three of the smartest clubs in Paris are run by American negroes. "Sneeze," a New York cabaret character, is opening up another place for the summer. When they become too porsperous, however, France has a way of shutting them up.

NEW YORK CITY VARIETY
JULY 22, 1925

Only Colored Girls in Milan Are Americans

Two American colored girls, Emma Maitland and Aurelia Wheedlin, who recently closed an engagement at the Moulin Rouge, Paris, are now appearing in a white revue in Milan, Italy.

According to their messages, they are the only two colored girls to be seen in Milan.

Revue work there is accepted upon its merits, the Misses Maitland and Wheedlin given the same attention as the white artists. These colored women are singers and dancers and have an act styled "Tea For Two."

Their stay in Milan is indefinite, the revue being routed for other foreign territory.

NEW YORK CITY VARIETY
JULY 22, 1925

Anderson's Play Accepted; First Written by Negro

San Francisco, July 21.

The first full length play ever written by an American negro is to be produced this fall in New York and San Francisco according to announcement made by the author, Garland Anderson. The New York production is to be made by L. W. Sagar and Henry Duffy has promised to make the San Francisco production.

Anderson is a native of San Francisco and for many years has worked as a bellhop in a Sutter street hotel. The title of his play is "Judge Not According to Appearances."

Anderson spent seven months in New York trying to get a hearing and finally, through Al Jolson's patronage, as reported in Variety at the time, a reading of the play was arranged.

"TIME at length makes all things even," even for poor Uncle Tom. He will appear in a British musical comedy version of "Uncle Tom's Cabin." And what Harriet Beecher Stowe would think about it, you may decide.

In the musical comedy, Uncle Tom will shoot Legree stone dead, after which he will dance the Charleston to the tune of "Them Cotton Pickin' Blues." Eliza and the bloodhounds, chasing her over the ice, will be cut out. The last scene will show Uncle Tom with a big cake and a wedding.

That performance will be equalled by the British manager determined to produce Shakespeare with actors in modern clothing. Hamlet in a "Tuxedo" would match Uncle Tom shooting Legree.

NEW YORK CITY TELEGRAPH
SEPTEMBER 9, 1925

Cast of "Appearances."

Under direction of John Hayden, rehearsals began Monday on "Appearances," the drama written by Garland Anderson, a San Francisco negro bellhop. The cast includes Myrtle Tannehill, Ned[illegible] Harrigan, Hazel Burgess, Robert [illegible]ns, Frank Hatch, Stapleton Kent, Jo[illegible]h Sweeney, Lorne Frohoff, Lionel Manaryas, Evelyn Mason, and—of all names—Doe Doe Green.

McNutt P[illegible]nother.

Patterson McNu[illegible]ving found that play-production is [illegible]retty good business, considering t[illegible]ccess of his first

Theatrical — 1925.
Individual Troupes, etc.,

About Things Theatrical

In J. A. Jackson's "symposium of praise" appearing weekly in the Ofay theatrical weekly, known as the Billboard, we seldom find anything we feel would be worth while reproducing for the readers of this paper. However, we note that Jackson has seen fit to walk upon the same path recently chosen by the august W. E. B. Dubois, who announced in the May issue of the Crisis that from now on a few truths will be told about our own instead of that constant praise with which we seem to play to all the time in our journals.

Note well that the same subject on which Mr. Jackson is speaking today has been handled in no uncertain manner in these columns from the first day we took charge. In fact wherever we have been it has been a part of our policy not to indiscriminately praise everybody and everything in the theatrical world. For this attitude we have perhaps gained a reputation for not being a "good fellow," but we have played square with the public and we cannot see where we have lost anything by so doing. Said the Billboard under the head of "Theatrical Editing Thoughts": 2-21-25

It is interesting to watch our folks take on one after the other of the attributes of the complex age in which we live. The past year seems to have been signalized by the sudden realization of the professional group as to the value of publicity. But like all who essay the handling of something with which they have had little acquaintance, the bunch has provided some pitiful and amusing exhibitions.

The editors of many of our papers are in a large measure responsible, for they have done one of two things. Either they have willingly lent themselves to the exploitation of a lot of ridiculous stories, or they have been derelict in regard to the responsibility to their readers. The theatrical pages of many papers have been too carelessly edited. Boys and girls with no background of knowledge concerning the field they "cover" have too often accepted just what has been handed in for publication. Too lenient judgment has been permitted in the passing upon available material.

Such laxity has encouraged a lot of misstatements, the distribution of many false impressions and the establishment of doubt in the readers' minds concerning the whole amusement field. The show business is too great an asset to our whole race group to be so casually handled. It numbers 20,000 people when all the associated crafts are included in the count. Economically and socially it is important.

The investment in theatres, parks, fair grounds, show properties and musical instruments runs far into the millions. The weekly payroll of the Negro performer and musician makes an astounding total. And that money finds its way into virtually every channel of business. Important money should not be trifled with via ridiculous press stories.

With so much real news as the business affords, one wonders at the stories of a $20-a-week chorus girl's preference in jewelry, especially one who is but a few months removed from a waitress job, and who is with a show working only at intervals; stage managers less than 30 years of age, who trained the chorus of a famous show that has not been on the road in 18 years, and the almost aristocratic family histories of theatre folk whose poor parents, typical old hard-working folks, are at the time seeking to learn the whereabouts of the son or daughter. And oh how the adjectives have been overworked and superlatives abused.

These and many similar stories that tell either of an indifferent editor or a gullible one will in time defeat the ends desired. The reading public will lose confidence in both the paper and the showpeople. As our journals, not more than four or five of which have maintained theatrical departments for any length of time, become more familiar with the field we hope to see the editorial element keep pace with the tremendous volume of advertising the theatrical department has brought to these papers.

This is no blanket indictment, for some of our exchanges have excellently edited amusement pages. It is just a word of warning to the others from a fellow worker who wishes them well.

Our penchant for trying to be fair with the readers of this publication at this very minute has been the cause of our becoming "persona non grata" at a certain theatre. Oh no, not on the surface. You can hardly notice it because they have seen fit to maintain a diplomatic attitude towards us.

We applaud Jackson for the truth contained in the article above and can assure him that intelligent members of the race can fully appreciate what he has said. It is hard to maintain a position of independence when you are surrounded by certain individuals on some of these colored newspapers right here in New York whose opinions are bought and paid for by a little weekly stipend handed out with an idea of insuring praise at all times.

We have to laugh when we look back just a few short weeks and realize that we too enjoyed the good favor of certain theatrical managers, but even though we are well taken care of along the lines of weekly or monthly stipends, we have always stood four-square for the public and two minutes after we draw our stipend you can find us in the front rank suggesting those things which we consider are the best for our public.

We fell into ill favor at a certain theatre because we had the temerity, in spite of our close connection with the house of daring to come out and advocate a return to the drama. We fell into disfavor also because we had the courage of our convictions to tell our readers of the empty houses. We fell into disfavor because we have refused to depart from the lines laid down early in our career and that is to use our own judgment at all times in whatever we have to write.

What a diffeffrence a few short blocks make? Have you noticed how we lead all others when it comes to disagreeing with the opinions handed down at the Commonwealth Sporting Club for many weeks! Who has cried louder against the injustice than your humble servant, but Jess McMahon, being versed in what he is doing, gives us the glad hand at all times and not once has he by word or action ever suggested that everything must be praise and nothing but praise from our hands where the Commonwealth is concerned.

McMahon doesn't spend his time trying to show his employees where the Amsterdam News is responsible for poor houses. But this we can understand, for he has no position to protect and not having put forth ideas which turned out to be abortions and brought disaster, it is unnecessary that he find some excuse for lack of patronage on the part of the colored people. Yes, Jack, let the good work start from now on. Hew to the mark and care not where the chips descend. You might as well assume this attitude now, for you will find that in spite of fifty-one weeks of praise when you fail to do so on the fifty-second week in the year you will be a "bad fellow" just the same. Hey, hey!

Florence Mills to Head All-Colored Revue as Permanent Institution

(Preston News Service)

CINCINNATI, O., May 19.—Loyalty of Florence Mills to the race, as against temptation to become a renowned star of an Anglo-Saxon musical extravaganza, has saved for the stage and the race what promises to be one of the most distinctive forms of American entertainment ever created—an All-Colored Revue, produced in yearly editions, like the Greenwich Village Follies, Music Box Revue, Ziegfeld Follies, Passing Show and others. 5-30-25

"Dixie to Broadway" is the initial edition and fairly well exhibits the hopes and ambitions of Miss Mills. According to those who have heard Miss Mills personally set forth her views on the subject it is her plan to put forth a real American production.

Miss Mills says that she came near accepting the proposition from Mr. Ziegfeld; while she was considering the Ziegfeld offer along came Lew Leslie with a proposition to organize an all-colored revue on an elaborate scale, and if it proved successful, to make it permanent.

"The Leslie propositon appealed o me at once, not merely as an opportunity for personal advancement, but also as an institution hat should be entirely characteristic of my race and give my people an opportunity of demonstrating that their talents are equal to the most exacting demands of this popular form of entertainment, with the added quality of originality.

"Modestly, our season in 'Dixie to Broadway' has thoroughly demonstrated, not only the popularity of an all-colored revue when produced on the same scale as the he white musical extravangazas of the present day, but also the easibility—even the desirability—of making our organization a permanent institution of the American stage, with a home theatre for our annual productions and limited ours following our New York engagement. And I am violating no confidence when I say that this enterprise is well under way, with considerable work already accomplished on next season's revue," concluded Miss Mills.

Miller and Lyles to Be Starred in George White's Scandals Next Season

Offer to Go Abroad for Thirty Weeks Turned Down on Account of the Desire of Popular Comedians to Rest Up After Two Years at Head of "Runnin' Wild"

Flournoy Miller and Aubrey Lyles will be missing from the big colored musical comedies next season, and all because George White has decided that his two principal comedians had better go into his famous "Scandals" and help to make stronger one of the annual attractions in New York, which ranks favorably with the best being done by Florenz Ziegfeld.

Word reached us the other day that a most tempting offer to Miller and Lyles to go to Europe for thirty weeks at the head of their big musical comedy show, "Runnin' Wild," was turned down because of the desire of the former stars of "Shuffle Along" to secure a much needed rest, and also to take advantage of the opportunity their work with the "Scandals" will give them in putting together something they feel will meet with success along their usual line season 1926-27.

Although none can deny that the music of Sissle and Blake had a great deal to do with the success of "Shuffle Along," those acquainted with Flournoy Miller need not be told that, apart from the brilliant work of the comedians on the stage, much was contributed by Miller and Lyles that can be considered the true groundwork that brought to these four men the success they eventually enjoyed when they placed Daly's 63rd Street Theatre on the map.

The colored theatrical profession has much to thank Miller and Lyles for, for they inaugurated a craze that brought thousands of dollars to their brothers and sisters in the profession and even made it possible to recall many a performer who up to the coming of "Shuffle Along" believed they saw the "handwriting on the wall."

We expect many to differ with this opinion, but differences of opinion cannot change what we know to be the truth. Both Miller and Lyles have been the butt of some of the most ungrateful digs they have been forced to receive at the hands of those for whom they made it possible, but we believe after close contact with Flournoy Miller, covering a period of many years, he is fully aware that it is simply a part of the price for the success he and his partner attained after many years of sacrifice.

Aside from the things accomplished before the footlights, there are numerous innovations made by these boys that really had a great deal to do with the hearty manner in which the colored performer was received on Broadway after a decade. Clean, upstanding and a youngster with the courage of his convictions, Flournoy Miller can very well feel proud to look back on what has been accomplished.

Robeson-Brown in Third Recital Sunday

Paul Robeson and Lawrence Brown will make their third public appearance in a program of all Negro music on Sunday evening May 17, at 8:30 p. m., at the Forty eighth Street Theatre. The immediate success of these two young artists, as evidenced by the capacity houses which they drew at the Greenwich Village Theatre on April 19 and May 3, has already brought them a number of private engagements, and has aroused the interest of several musical managers.

The recital at the Forty-eighth Street Theatre has been arranged as a benefit for its music school by the Christador, a House Settlement, but no advance on the regular theatre prices is being asked, and it is hoped that New Yorkers will again show their appreciation of the beauty of Negro music and of the art of Mr. Brown and Mr. Robeson by filling the house to capacity.

The program will include compositions of Will Marion Cook and J. Rosamond Johnson as well as the traditional Negro airs arranged by Harry T. Burleigh and Lawrence Brown.

Miller and Lyles To Star in George White's Scandals

News reaches us that Flourney Miller and Aubrey Lyles will star in George White's "Scandals" in the next season, and possibly before that time. It is announced further that these satellites of the famous "Shuffle Along" and the equally well known "Runnin' Wild" will not appear in any colored musical comedies during the interim. It is said that Miller and Lyles refused a very attractive offer to take "Runnin' Wild" abroad.

Now this is welcome news. Anyone who has seen an edition of "Scandals" know that for Miller and Lyles to appear therein would more than establish these two in the world of musical comedy. Not that they are not famous in their own right but many comedians of better advantages have sought vainfully to get in, even by a side door (and would give many of their dollars and much of their present fame for the chance) to the next or any edition of Mr. White's musical comedy classic.

And Mr. White's acquisition of the comedians relieves us somewhat, for we had feared the tour of "Runnin' Wild," would never end and most of us has grown tired and bored with that type of show. It is sincerely hoped that by the time Messrs. Miller and Lyles have drawn down another large slice of the transient thing called fame, and decided to produce and star in their own show, they will give us something new and different.

Why "Dixie To Broaaway Failed To Draw Large House

Hill Theatres Did Record Business All Week: "Chocolate Dandies," a Decided Bluff

To observers and chronic first-nighters it is plain that Pittsburgh was in the midst of a tremendous upheaval and rebellion last week. Pittsburghers refused to be "bluffed" or cajoled by the honeyed words of advance agents and positively balked at patronizing a certain downtown playhouse that ordinarily makes little or no effort to conceal the contempt the management holds for colored patronage.

"Dixie to Broadway," doubtlessly the finest all-colored revue ever produced in the United States was not patronized as it should have been. Many Pittsburghers passed up the opportunity of seeing Florence Mills the most talked about star to ever grace Pittsburgh footlights, for several reasons. And those theatre patrons who did not allow their curiosity, their desire to be entertained overcome their natural tendency to stay away from the house that is quite outspoken in its attitude of prejudice. The Pitt Theatre like many other downtown playhouses cares little or nothing about the patronage of colored people, and this fact is notorious among the colored people of Pittsburgh. All the noneyed words, the feverish superlative-laden advance 'dope' could not change this fact. Then too, the advance management failed to take this fact into consideration. It neglected to educate, as it were, the dusky denizens of the Steel City, and finally, too much was taken for granted; that is, that everybody wanted to see and hear the great Flo Mills, and her company. This belief was proven a fallacy, more or less.

On the other hand, a show that is not particularly a top-notcher in the show world played to a packed house all week. At every performance at **The Elmore Theatre**, a local house given over to the use of colored patronage sold standing room. And the word spread that "Plantation Days," was worth seeing. And it was. But what was the cause or causes of "Plantation Days," drawing such record crowds, and "Dixie to Broadway," not having a justifiable audience? Surely it was not the lack of appreciation on the part of Pittsburghers. Had not they, the week before filled **The Nixon**, when "Chocolate Dandies," appeared there? There are a number of conflicting stories circulating and the writer does not agree in substance with any of them. In the first place, just the week before "The Chocolate Dandies," played in this city with top price of $3.30. This show has been touring many months and clever press agents see to it that the public reading glaring, complimentary notices as to its beautiful scenery, its strong plot, its many new and lovely melodies, its sure-fire comedy. And yet few of us realized the truth; that "Chocolate Dandies," is nothing more than "In Bamville," a vehicle used by the same stars last year. Now really it is not plain that Pittsburghers felt themselves hoodwinked and then they found that they had spent several dollars to see a show they had seen the previous season? And would not this disgust prompt you to believe that once you saw one colored musical comedy you have, automatically seen them all? In other words, that all colored revues are alike? Decidedly yes. And this was the attitude taken by many patrons of the theatre. They had no desire, these people to have the same bee sting them twice. Yet it was a trifle unjust to adopt that attitude, because Miss Mills and her show were truly worth seeing. Nevertheless, Pa Pitt, had decided on the course to pursue and was absolutely "set" and "pat" and nothing bulged him. Even the favorable commendable comment of the daily papers failed to influence him.

If local theatres desire to book attractions having a certain appeal to Negroes, it is well, and high time, that they pay heed to the writing on the wall and hark, so to speak, to the call of the times. For it is evident that if you seek the patronage of the colored man at only certain times, you will not get it. To turn a portion of the black man's dollars into your coffers when you want them, it is first necessary to be fair and impartial in treatment and to extend to him at all times the true democratic welcome that is his right to receive.

It is hoped that producers, advance agents, managers, and booking agents will profit by the faux pas committed by the "Dixie to Broadway" management. It will pay to first look into the local situation before making your bookings and directing your publicity.

Theatrical—1925.
Individual Troupes, etc.

"THE CHOCOLATE KIDS," IN BERLIN, HAVING TROUBLE WITH MANAGERS

May Have to Return to United States If Satisfactory Arrangements Are Not Made

The American company of 36 of performers and musicians which left for Berlin, Germany, under the direction and management of Arthur S. Lyons, New York booking agent, on May 6, are now suffering from unrest due to the uncertainty of their salaries and other little details which count for so much when so far away from the home port. The show, which has been running under the title of "The Chocolate Kids," were appearing at the Admiral Palace in Berlin.

After the show had landed on German territory the management was turned over to E. R. Leonigoff, a Russian manager. The unrest among the performers started last week, when demands were made on the manager for past-due salaries. A cable was sent to New York requesting information as to whether the performers were under a guarantee. Advices were received by the performers from Morris Guest that he held a guarantee for four weeks' salary and transportation home. The performers' contracts called for eight weeks' guaranteed out-of-town engagement may be prolonged in Germany, but at another theater.

Among those who are in Berlin with the show are: Greenlee and Drayton, Lottie Gee, late star of "Chocolate Dandies"; Three Eddies, Margaret Simms, Baby Goins and Bobby, Al. Moore, Adelaide Hall, Jessie Crawford, Arthur Bryson, George Stetson, Ruth Cherry, Iola Branch, Allegretta Enderson, Marie Bushel, Thelma Watkins, Thelma Green, Bobbie Vincent, Rita Walker, Marie Savoy, Lydia Jones and Sam Wooding's orchestra of 12 pieces. They sailed on the White Star liner Arabic.

Show Could Be Condensed

It is reported that the show could be condensed into a revue of 30 minutes. They could find work in vaudeville and the cabarets or first-class dancing places on the continent. This has already been suggested to the company. It is believed that the Russian managers are desirous of transporting the company to Russia—that is, if everything is smoothed out. The stage at the Admiral Palace, Germany, is much too large for a show of this type and the price for admissions is entirely too large for summertime to guarantee success—from 75 cents to $5. The theater was formerly an ice palace, and therefore a large house.

Deception Not Intended

There does not appear, however, to have been any intentional deception of the players. They were all advanced a week's salary before leaving New York City. This was to have been deducted pro rata for eight weeks. Instead, they failed to receive their first week's salary. Upon arrival in Berlin no rooms had been provided, and some had to live for the first few days in the expensive hotels, and they were in the city 11 days before the show opened, leaving many members penniless by that time. During the third week the manager advised the artists that their salaries would be cut. This is their sixth week. This started all the unrest. The theater seemed to be doing a little business and they could not understand it. Lyons appears to have played not to accept the cut. Later he returned, after a conference with the Russians, and told them to accept the cut. The Russian language between the managers produced more suspicion against Lyons for interference on the stage.

New York Hears of Trouble

It is understood that when rumors of the impending trouble with the company in Berlin reached New York the firm of Kendler and Goldstein are reported to have claimed that Morris Guest had guaranteed a full eight weeks of the contract, but no proof of this can be obtained. Morris Guest and E. R. Leonigoff, the Russian manager, are said to be the best of friends.

At the officers of Billie Pierce, New York, which is the center for our professional group, Mr. Pierce said that no request for aid had reached any of the friends of the artists with "The Chocolate Kids." If such a request had been made the show folks in New York would have been generally informed.

Average N. Y. Patron Does Not Perfer Race Performer

The fact that the "average" New York theatre audience does not prefer colored performers was brought out recently in a poll made by Keith-Albee. Despite the fact that some of the greatest and best acts booked by the Keith-Albee booking interests are race artists, including Ethel Waters, "Bojangles" Robinson, the world's greatest single, as he is called, and many others well-known to theatregoers all over America, not one of the famous race artists were listed.

In several cities a similar census is being taken and it will be interesting to watch the results.

While many of the letters received by managers show that the theatre patrons are paying closer attention to acts than is generally believed by artists themselves, many of those who have composed their "ideal vaudeville bills" have been at a disadvantage out of town, owing to not having seen many acts which play the New York houses mainly.

More than 100 letters sent to Clinton E. Lake at the Hippodrome average the "ideal vaudeville bill" for that house as follows: Mme Tenkatsu and Geisha Girls, Dooley and Morton, Toto, Lily Morris, Joe Mendi, Houdini; intermission: Arnaut Bros., Emma Trentini and Eric Zardo, Powder's Elephants, Van and Le Maire, Mr. and Mrs. Cleveland Bronner, and the Hippodrome Ballet.

From the above it will be seen that the patrons who are picking "ideal" vaudeville bills" have pretty good taste, but no real regard to salary lists. The second choice in average names the following, also in order for position on the bill: "The Carnival of Venice," "The Runaway Four" Poodles Hanneford and Family, Sara and Nellie Kouns, Eddie Leonard and Company, Dare and Wahl, Lillian Shaw, Paul Whiteman and Band, Roy Cummings, "The Enchanted Fountain"

The second selection offers more variety of entertainment than the first but has even less regard for the box office as far as salary is concerned. Particularly with Paul Whiteman's act alone getting $7,500. This bill would easily total in salaries alone between $15,000 and $20,000.

FLORENCE MILLS, BROADWAY STAR, HEADS BIG REVUE

(Preston News Service.)

Cincinnati.—Loyalty of Florence Mills to the race, as against temptation to become a renowned star of an Anglo-Saxon musical extravaganza has saved for the stage and the race what promises to be one of the most distinctive forms of American entertainment ever created—an all colored revue, produced in yearly editions, like the Greenwich Village Follies, Music Box Revue, Ziegfield Follies, Passing Show and others.

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Miss Mills says that she came near accepting the proposition from Mr. Ziegfield, but while she was considering the Ziegfield offer along came Lew Leslie with a proposition to organize an all-colored revue on an elaborate scale, and if it proved successful, to make it permanent.

"The Leslie proposition appealed to me at once, not merely as an opportunity for personal advancement, but also as an institution that should be entirely characteristic of my race and give my people an oportunity of demonstrating that their talents are equal to the most exacting demands of this popular form of entertainment, with the added quality of originality.

"Modestly, our season in 'Dixie to Broadway' has thoroughly demonstrated, not only the musical popularity of an all-colored revue when produced on the same scale as the white musical extravaganzas of the present day, but also the feasibility—even the desirability—of making our organization a permanent institution of the American stage, with a home theatre for our annual productions and limited tours following our New York engagement. And I am violating no confidence when I say that this enterprise is well under way, with considerable work already accomplished on next season's revue," concluded Miss Mills.

Dinner Is Given In Honor Of Jesse A. Shipp

Dean Of Colored Theatrical Profession Is Honored By Representative Citizens

VOTE TO ORGANIZE A THEATRICAL CLUB

Movement Launched By Well-Known Men To Perpetuate Names Of Negroes Performers

Jesse A. Shipp, dean of the colored theatrical profession, was honored guest at a testimonial dinner Thursday evening, June 25, at Craigg's Restaurant, 102 West 130th street which was attended by actors of prominence and leaders in other avenues of endeavor. The gathering was a representative one and the affair was one of the most successful of its kind that has been given in years. Nearly every speaker emphasized the great need for an organization having as its object keeping green the memory of Negroes who have and are doing noteworthy work before the footlights. In books being published on Negro minstrels and ragtime, little or no reference is made to the part played by colored men, it was pointed out.

[illegible] in connection with [illegible] to those of The Frogs, Inc., which has been inactive for a number of years. The committee having charge of the dinner was appointed to take immediate steps toward forming a new club whose membership shall consist of those living in and out of town. William C. Elkins, R. C. McPherson, C. Luckyeth Roberts, Flourney E. Miller and Lester A. Walton are members of the committee.

Appetizing Menu.

Following the serving of a menu consisting of grape fruit, celery, salted almonds, olives, tomato bisque, broiled chicken, roast virginia ham, candied sweet potatoes, steamed rice, peas, hot rolls, ice cream, assorted cakes and demitasse, short talks were made in praise of Jesse A. Shipp as an upstanding character and a playwright and actor whose influence has been great in advancing the interests of the colored theatrical profession.

Mr. Shipp is a devout disciple of Izaak Walton, and shortly before called on to talk was presented with a fine fishing outfit. He fellingly responded, thanking those who had seen fit to honor him by their presence and in other ways during the evening. Leon Williams creditably officiated as toatsmaster.

Others taking part in honoring Mr. Shipp were: E. Gilbert Anderson, Paul Bass, Dr. Louis Baxter, Eubie Blake, Michigan Brown, Tim Brymn, William H. Desverney, Tom Fletcher, Paul Floyd, Julius Glenn, Sidney Helms, Wesley Hill, Lonnie Hicks, J. A. Jackson, Wesley Jenkins, Deacon Johnson, Jimmie Johnson, J. Lewis Johnson, Solomon Johnson, Sr., William (Black Carl) Johnson, James E. Lightfoot, William Loguen, Aubrey Lyles, Fred R. Moore, Dr. Peter M. Murray, John E. Nail, James Nelson, Granville O. Paris, Billy Pierce, Arthur Porter, Alex Rogers, Bill Robinson, Bob Slater, Noble Sissle, Clarence Tisdale, Charlie Thorpe, Will H. Vodrey, Frank Washington, J. Douglas Wetmore, Jesse Wilson, William H. Wortham and Dr. Louis T. Wright.

NEW YORK CITY WORLD
JUNE 6, 1925

Cast and Forecast

All-Negro Musical Comedy, "Lucky Sambo," to Have Premiere To-Night

With most managers planning to close what few attractions they have left, it remains for hopefully energetic Negroes to present a new one. This evening in the Colonial, a musical comedy called "Lucky Sambo" will make its first appearance. The plot deals with an oil well that never spouted. Porter Grainger and Freddie Johnson are authors, producers, and principals.

* * *

Mary Morris, having played virtually without a break all season in various Provincetown productions, retires this evening from her leading part in "Desire Under the Elms" for a Summer's rest. Her part will hereafter be played by Mary Blair, also a regular officer of the Provincetown staff.

* * *

This professional Provincetown note finds an echo from Cape Cod, where the name and the importance of the group originated. The Provincetown Barnstormers, successors to the original group led by George Cram Cook at the Masachusetts village, open their Summer season July 1, under direction of Frank Shay.

* * *

Five programs are in preparation—three of full length plays and two of assembled one-acters. Since no season at Provincetown would be complete without something of O'Neill the schedule very properly leads with his "Gold." "The Verge," a piece by Susan Glaspell which has had a London production this season, is in prospect, with the third long play, Ilya Surguchev's "Autumn."

The backbone of the short play bills will be "The Delta Wife," by Walter McClellan; "The Thrice Promised Bride," by Chin Cheng Hsiung; "Saltimbank," by the Dutch dramatist Herman Heijermans; "The Marriage," by Douglas Hyde; and "A Morality for the Leisure Class," by John L. Balderston of The World's London bureau.

* * *

Ten years ago when life first stirred in this Provincetown cocoon they probably did not bother to send press notices to the papers. In that first corps of experimenters, led by Mr. Cook and his wife, Susan Glaspell, were Eugene O'Neill, Harry Kemp, Mary Heaton Vorse, Max Eastman and Floyd Dell.

With Robert Edmond Jones designing the settings out of pillows, bits of lamp shade, stray yards of canvas and buckets of paint, and with Eugene O'Neill writing most of the plays the group experimented in contented obscurity. Such were their results that the old ambition for the country lad for city laurels brought them hither. Financial returns from a summer production of "Bound East for Cardiff" were the original nest egg. With this they migrated bravely to the Village and set up a new workshop at No. 129 MacDougal Street, next door to the present Provincetown.

* * *

That first season they gave ten bills. So great was their conviction that a non-commercial theatre was feasible that they barred newspaper reviewers from their shows. That year the subscription list was eighty-seven.

These humble but none the less haughty beginnings are interesting in the light of their activities this season. Their best successes have shot impressively uptown; they have not neglected to profit in their advertising from the excedingly commercial aspects of censorable sections of "Desire Under the Elms and "Love for Love." Their subscription lists runs into thousands.

Their first New York plays were "Suppressed Desires," by Susan Blaspell and George Cram Cook; "Lima Bean," by Alfred Kreyborg; "The Sniper," "Fog" and others of ONeill.

* * *

In 1917-18 they unloosened sufficiently to admit the professional observers from the press. Prominent on their bills were "The Long Voyage Home," "Ile," and "The Rope," by Eugene O'Neill; "Night," by James Oppenheim; and "The Angel Intrudes," by Floyd Dell. The following year "Noon of the Caribees" and "Where the Cross Is Made" had their first productions.

* * *

Through the summer of 1919 Cleon Throckmorton was busy remaking the present Provincetown Theatre, and that fall the group moved into the theatre which has since then been their dwelling place. That season Edna St. Vincent Millay acted in her own play, "Aria da Capo"; and O'Neill's "The Dreamy Kid" appeared.

These years had remained experimental. The theatre was still a Bohemian curiosity with which the entertainment seekers scarcely bothered. Then in 1920 came "The Emperor Jones." With the Negro Charles Gilpin in the title part, the O'Neill drama drew a national spotlight forcibly to the group that had all these years been injecting new blood into a veteran art.

The same year Mary Blair triumphed in "Different," in a role written for her by Eugene O'Neill.

The following year came "The Hairy Ape," which Arthur Hopkins took augustly uptown to establish, among other things, the reputation of Louis Wolheim who has all this season given so distinguished an interpretation of Captain Flagg in "What Price Glory."

* * *

There followed a couple of seasons of inactivity. The leading spirit, George Cram Cook, went to Greece, and there he died.

It remained for Eugene O'Neill, Robert Edmond Jones and Kenneth Macgowan to reopen the history. In January, 1924, they began. "The Spook Sonata," "Fashion" and the rest followed. This year they took over the Greenwich Village Theatre to give room to their enlarging activities. They are now one of the strongest producing units in the city. Though art is their god and Eugene O'Neill his prophet, they have not been inattentive to the very necessary feature of theatrical success—box office receipts. It remains only to start selling bonds, put up an enduring temple and open the Provincetown as an exclusive repertory house for the plays of Eugene O'Neill.

SHE WILL Assume the Feminine Lead in "Desire Under The Elms" Monday Night

MARY BLAIR.

BRIDGEPORT CONN. STAR
MAY 13, 1925

COLORED ARTISTS ARE ALWAYS THE GREATEST DANCERS

Nimble Footed Negro Performers In "Broadway Rastus" At New Lyric—Dance With Every Ounce Of Energy In Their Work.

One of the popular delusions of the average theatergoer is that there is little or no stage technique required in colored musical comedies. On the contrary the current attraction "Broadway Rastus" which appear at the New Lyric theateer this afternoon and evening has several colored entertainers who are as versatile and display as much stage technique as their white brothers. That part of the theater going public that delights in shows like "Shuffle Along," "From Dixie to Broadway" and "Running Wild" never seems to tire of nimble footed specialities. The average person has little realization of the amount of time and careful training that is necessary to execute some of the steps done by the "Eliza Steppers" now appearing at the New Lyric. Comedy and action has been generously provided and leading the long list of funmakers is Irvin C. Miller and Galle De Gaston, and are ably supported in their fun-making by Rivers and Brown, Aurora Greeley, Blanch Thompson, Lloyd Mitchel and John Henderson and a chorus that offer specialties in their own line of endeavor.

"PAGE" CLOSED

J. A. Jackson No Longer on Staff of Billboard

Folks who keep in close touch with things theatrical are certain to be surprised to learn that James A. Jackson, for almost five years editor of "The Page," a popular department published in The Billboard in the interest of members of the Race in the show business, is no longer connected with that great trade journal. The fact is a most regrettable one and will be keenly felt by members of the profession everywhere. The writer received a personal letter from "Jack" whom he counts amongst his closest friends and consideration of the same leads us to believe that the removal came solely on account of lack of the needed advertising for the upkeep of "The Page," and the policy of the paper which forbade solicitation. The fact remains that three departments were discontinued for the same reason and that The Billboard, through this action, reduced its size from 124 pages to an even 100.

The letter of notification sent by the publishers and dated June 12 is a remarkable testimonial of Jackson's ability and that it was sincere is shown by the fact that it was accompanied not only by a check for a full month's salary but by a bonus of a substantial amount, a spirit of fairness and friendliness being evident throughout the transaction.

There is no denying that Jackson and his "Page" did a lot toward the success which has been the Billboard's during the past few years. When he opened his department there were but few readers of the publication among Racial performers aside from those interested in carnival, circus, fair and other out-of-door work. In fact, none but actual novelty turns were at all interested in its columns. It was not long, however, before "The Page" carried a comprehensive bunch of matter of interest to all and the paper's circulation among members of the Race grew into a healthy condition. But advertising was lacking and it takes this class of support to make it possible for any sort of publication to carry on.

Personally, James A. Jackson more than made good as editor of his department; he never spared an effort in behalf of the performer; he at all times has exhibited a keen interest in things uplifting and conducted his "Page" with a dignity which demanded the respect of his readers and which elicited the praise of his fellow workers in the newspaper field. There is no need for a man of Jackson's type and ability to go unattached for any great length of time, so there is but little doubt that his forming a new allegiance with one of the bigger and better publications will be a news item of the near future.

JAMES A. JACKSON

Theatrical – 1925.

Individual Troupes, etc.

NEW YORK CITY TELEGRAM
JULY 12, 1925

A Great, Great, Grand—

ETHEL WATERS, the great-great-granddaughter of Frederick Douglass, has had the most unusual stage career of any colored girl up to the present day. She was born in a little town near Philadelphia, called Chester. She didn't tarry long in Chester, preferring the home of her parents—Philadelphia and Germantown, Pa. She is at present heading an all-colored revue at the Plantation.

At the age of 14 it was discovered that she had an unusual voice and a style all her own for putting over comic songs. One Hallowe'en night in masquerade she entered a colored cabaret and sang a song. A stranded vaudeville actor heard her, teamed with her and played a few dates in and around Philadelphia. She broke this first combination to join an act which later became one of the features over the colored circuit, the Hill Sisters. At the death of one of the Hill sisters she played for a time with the Bert Williams of the South, "String Beans." They were such a hit that when their act split on account of incompatibility the people of the South named Ethel "String Beans."

After playing the South successfully for four or five years Ethel came North with a small tableau show which stranded in New York. She then became New York's most popular colored entertainer. It was through her entertainment that Edmunds became the most popular cabaret in Harlem, catering to all of Broadway's celebrities. She entertained at Edmund's for five years, going to Atlantic City, where she entertained during the Summer at a place called The Paradise.

She was the favorite of all colored entertainers. It was at the Paradise that she met Morris Gest, Miss Sophie Tucker, Irvin Berlin and a host of celebrities, who advised her to try for better places of entertainment.

When the phonograph record blues plays started she was soon acclaimed queen of the blues. To-day her records are among the biggest sellers on the phonograph.

She tried musical comedy for a while, lined up with "Two Flops," Whitney & Tutt's "Oh Joy," Moss & Fry's "Dumb Luck." She then tired of musical comedies, preferring another tour of the South, playing colored theatres as a record star. While playing a colored theatre in South Chicago she met Earl Dancer, who became her partner and later her manager, respectively.

Earl conceived and staged her first successful vehicle to play exclusively white theatres. It was in that act that Ashton Stevens, dean of American critics, proclaimed her the Yvette Guilbert of her race and that she was the greatest negro artist in the theatre.

Archie Bell, of the Cleveland News, says: "Ethel Waters's great talent should be appreciated and will be wherever she is visible or audible. Were she French or Russian the press would have had a far different advance; but isn't it more to her credit that she has crept quietly and unobtrusively to her present place and caused thousands who never saw or heard of her to cheer her?"

Ethel Waters then came East with Earl Dancer to show their act to the Keith-Albee circuit. The act was a tremendous hit and they were immediately booked to play the circuit. They later played the Orpheum circuit, Miss Waters being the first colored girl to play the Orpheum circuit in its entirety. At the end of their Orpheum tour they accepted an engagement at the Everglades, New York.

At the end of that engagement they were signed for three years by the Keith-Albee circuit and it was at this time that Miss Waters was engaged through her manager, Earl Dancer, for the new Plantation show, where she is now one of the real hits of Broadway and proclaimed by New York press and public the greatest artist in the greatest show that ever played the Plantation.

Ethel Waters, like her great, great-grandfather, won't soon be forgotten.

NEW YORK CITY TELEGRAM
OCTOBER 14, 1925

A Colored Bellhop Donates One Play

"APPEARANCES."

By Garland Anderson. The cast:—

Frank Thompson	Edward Keane
Carl	Lionel Monagas
Mrs. Thompson	Daisy Atherton
Fred Kellard	Robert Toms
Elsie Benton	Mildred Wall
Louise Thornton	Hazele Burgess
Judge Thornton	Frank Hatch
Rufus	Dee Doo Green
Ella	Evelyn Mason
Jack Wilson	Joseph Sweeney
Police Officer	Clifton Self
Judge Robinson	Louis Frohoff
Clerk of Court	William Davidge
Court Stenographer	Leatta Miller
Gerald Saunders	Edwin Hodge
Hiram Matthews	James Cherry
A. A. Andrews	Wilton Lackaye, Jr.

AT THE FROLIC.

Garland Anderson was a bellhop in a San Francisco hotel. Al Jolson ran across him out there and heard his idea of a play. The comedian is said to have brought him East at his own expense and to have introduced him to Belasco, Pollock and others; then Anderson, who is earnest, colored and a little colorful, read his play at the Manhattan Opera House and elsewhere. Whereupon he returned to California and completed "Appearances," which was presented last night at the Frolic Theatre. Mayor Rolph, of San Francisco, sent the young man a telegram, and somebody sent him a nice wreath of real California flowers, marked "San Francisco."

Last evening when the play had been done a timid voice peeped "Author," and another said it a little louder. Finally the mixed audience stopped departing and stood up in the aisles, in their seats and at the door. The bellhop walked on to the stage with clenched and fidgeting fists of intense earnestness. He thanked his audience with so genuine and sincere a speech that one almost felt the theatre had some soul wandering about it, a film of honest regard for this well meaning fellow who was saying an old, old thing with all the enthusiasm of new discovery.

George Bernard Shaw, in one of those abominable prefaces that must be read with an organ tooting in the street below, the radiator just giving off steam and the baby falling off the radio on the victrola, makes the point that a giraffe has its long neck because it wills that neck long. Anderson's theme is that there is a power within us by which we can do things if we will but strive and try, and do good things. He has a bellhop character, a kind of author's proxy, and this bore is forever giving off rules for success that ought to qualify him for editorial work on the American Magazine. His chief tenet is that the truth and nothing but the truth is all a fellow needs behind him. Anderson says bellhops can be playwrights just by this power. Ah, yes, Lothario, but not good ones.

It may be that Garland Anderson has it in him to write a real play of negro life, a kind of "All God's Chillun" from the colored man's angle. As for this effort, the lesson is written all over the page, the message so often mentioned that one waits for the cry:—"Is the message coming through all right?"

It was ever the habit of that charming gentleman and friend, Robert Gilbert Welsh, when he was alive and reviewing plays on this page, to remark after a bad one, "Well, here's another we must be kind to."

Charleston Contest Staged in Kansas City

Kansas City, Mo., Oct. 16.—During the first three nights of the engagement of Harry Carroll, bandleader at the Orpheum Theatre this week, elimination contests were held for local dancers of the Charleston to "do their stuff", with the winners of each night pitted against each other in the big night of the finals, Thursday, October 15. The following were the successful contestants: Helen Sullivan, Mr. and Mrs. Ray Hamilton and Leon Reed, "boy wonder" of Kansas City, Kan. This week was entitled Charleston Week and interest manifested in this latest dance craze brought packed houses to the Orpheum. Saturday the juvenile Charleston contest will be held. Dottie Wilson, of the Carroll act, *Everything Will Be All Right*, and Bert Wheeler, of the Bert and Betty Wheeler act, preceding Harry Carroll, won much applause from the audience by their method of "Charlestoning".

Band In China

New York.—The New York Singing Syncopaters, ormerly the Manilla Hotel Orchestra, having a two hours stay in Manilla, has been in Shanghai, China, at the Hotel Plaza, since 1924. Should the hotel exercise the option it has the players may remain in the Far East for three consecutive years. Andrew Rosemond, Barley W. Jackson, William G. Hegemin, Jack Carter and Clinton P. Moorman.

Actress, Objecting To Negroes In Cast, Replaced By Another

NEW YORK, N. Y., Sept. 24.—Lester W. Sagar, producer of "Appearances," the play from which two actresses have withdrawn because of the presence of Negroes in the cast, said yesterday that the actresses in question have been replaced and that the play would open in Scranton, Pa., on September 28th. Daisy Atherton and Mildred Wall are now rehearsing the roles from which Myrtle Tannehill and Nedda Harrigan withdrew. Mr. Sagar said that the play contains three Negro servant roles and that these parts would be played by Negroes.

PAUL ROBESON WINS LONDON CRITICS

(Preston News Service.)

Clippings testifying to the London triumph of Paul Robeson in Eugene O'Neill's play, "The Emperor Jones," have reached the National Association for the Advancement of Colored People and were made public today.

Mr. Robeson was hailed as a "black Chaliapin" by the critic of the Star who said that he "electrified the house by his interpretation" of the part. Hubert Griffith, critic for the Daily Chronicle, said:

"Mr. Robeson, the Colored actor, surprised us. Of magnificent height and physique, he has a voice of the loveliest quality. And he dominates the stage and his fellow actors not only by physique, but by sheer actor's power—power of emotion and intellect."

The critic of the Illustrated Sunday Herald writes:

"Paul Robeson, as the Colored Emperor, gives a really terrific performance; there is no other word for it. He holds the stage, alone, for nearly an hour. About double the size and twice the voice of Godfrey Tearle, he roused the audience to enthusiasm."

The Daily Graphic: "No praise could be too high for the performance of Paul Robeson, whose physique is as magnificent as his acting, but we were moved more by the natural dignity of his personality and the magnetic charm of his extraordinary musical voice than we were by the story.

The Evening Standard: "The Emperor himself is Mr. Paul Robeson, a Negro actor of immense height and capability. His rich, rolling voice, has changes from real dignity to childish fright, his attempts at self-encouragement, and his true tragic powers at the end make a visit to this curious play an experience of value."

The Star: "Eugene O'Neill's famous play is a triumph for one man—Paul Robeson, a Negro actor of powerful build and a deep organ-toned voice, who last night held the audience in an absolute grip of fascinated interest. Hardly ever has a piece depended so entirely and completely on the efforts of one man.....It was

Daily Mirror: "Paul Robeson is an actor who gives us something new in the expression of fear—that particular fear that belongs to savage and premeval people."

Daily Mail: ".....all the time he held the audience almost spellbound."

The Times: "It is a superb performance that he gives you, a triumph of the uncanny that, you fear, will haunt you long. The man is an artist jusqu'au bout des ongles (to his finger tips)."

The Daily Herald: "And that Paul Robeson is an exceptionally powerful actor there is not the slightest doubt. His performance was tremendous."

In addition to the lauditory reviews, Mr. Robeson was interviewed by rpresentatives of many newspapers on the day following his opening.

Mr. Robeson received an ovation when he stepped on the stage and took twelve curtain calls before cheering audience of distingu people at the close.

FLORENCE MILLS LAUDED SOUTHERN WHITES SCORED

10-24-25 Chicago Def.

We read often with interest, reviews of Race acts by white reviewers of the different trades journals and newspapers, but we can say with augmented impunity that we seldom read an attack upon the American white people for their manifested lack of appreciation of art on the part of our group from any angle. The following is culled from the Cleveland News, a white daily of Cleveland, O., written by their dramatic reviewer, Archie Bell, and we publish same herewith without alteration. He is after our heart as a man with a fair mind, unbiased by his carefully contrasted survey. May his shadow never grow less!—Bossard.

FLO MILLS

After all the hysterical than we English are less are. Likely to be less ridiculous They have their likes and dislikes. Perhaps, for one thing, they're not so fond of their American cousins. But they are rarely absurd in demonstrating. They don't make social equals of the Hindus, for example. They don't hobnob with the Chinese, so far as tea, cricket and tennis are concerned. But one of them doesn't stand up in a theater, figuratively speaking, yelling 'police,' because an audience might be enjoying the antics of Hindu or Chinese entertainers. All of which came to my mind very forcibly on Monday when I was at the Keith-Albee Palace, enjoying, along with a big audience, a particularly entertaining and varied bill of vaudeville in which that unusual little artist, Miss Florence Mills, is the starliner, surrounded by a large troupe of dancers and instrumentalists. In reality, a tabloid of her 'Dixie to Dover,' and 'Dixie to Broadway' shows that delighted the sophisticated audiences of London and New York.

"'Come with me,' said a lady old enough to know better, and she was accompanied with much fuss and flutter to the big hall, where convenient sofas awaited her and her companion.

"'We're southerners,' afore-named lady said to Manager Royal, as if that explained anything. I happened to be standing nearby and heard and I cannot for the life of me tell whether she were apologizing for coming from the south. Certainly it wasn't necessary.

"After the spectacle she swept by me again—still talking so loud that she attracted the attention of everyone in about ten rows of seats.

"'We can go back now,' she shouted, 'that disgusting spectacle is over.'

"Perhaps it wouldn't have seemed so remarkable if I had not just finished reading the notices of Paul Robeson's performance of 'The Emperor Jones' in London. The critics (and judging from reports the audiences) haven't been tempering their praise and admiration for an artist because the pigment of his skin happens to be darker than that of the average Englishman.

"Robeson's performances are figured as the events of a season in London and all intelligent theater-goers are being urged by practically all of the press to see him and witness a great dramatic exhibition.

"A reporter for the Westminster Gazette asked Robeson if he were not very unhappy in the United States. You'll observe that the actor also has tact. He replied: 'I am so busy with my work, so much interested in my acting that I have very little time to think of other things.'

"He might have said: 'There's always somebody in an American audience (in the northern part of the country) to hop up and "I'm from the south."'

"He might have said that it reminded him of that always-present group of Swedes, Bulgarians or Patagonians in a northern American audience that bursts into noisy applause when an orchestra plays a strain from 'Dixie'—just to indicate that they are stirred by the strains beloved in their dear old homes in Tennessee or Alabama, before they moved north to get a living.

"These hurrah folk from the south, quite on the contrary, are not at all characteristic of southern people of intelligence.

"Something happened last week to prove it. On Prospect ave., there was an elderly negro woman endeavoring to cross the street. She was carrying a big burlap bag, half-filled with potatoes or something else from the market. When she left the curb she saw an oncoming automobile and rushed back. When she made another start there was a street car and she rushed back.

"An extremely ladylike woman of perhaps sixty-five years, approached her. 'Want me to go across the street with you?' she asked.

"'I sure do, lady,' answered the frightened one.

"And the crossing was accomplished with perfect safety.

"For thanks the aged 'mammy' inquired, after the opposite curb had been reached: 'I want to ask just one question, lady, Ain't you from down south?'

"'Born in N'Orleans and lived there all my young life,' was the answer.

"'I thought so,' commented the burden-bearer and faded away with her bag of potatoes.

"There was something far more characteristic of 'down south' than the episode at the Palace. And the management informs me that there has been much of the same thing at that theater this week.

"All of which is a plea for tolerance. At least, for good manners in the theater. An artist is an artist. A good actor is a good actor. Also, a bad one is a bad one. The questions of the color of the skin has nothing to do with the theater. Are people across the footlights entertaining? Amusing? Artistic? Those are the questions for one in the audience to ask himself.

"Color, like personal morals, should have nothing to do with it. Once I heard a genuine critic apologize for an operatic diva's miserable performance of 'Carmen' on the score that she was 'too good a woman to play the part.' Mebbe. Then her place was at home. Certainly not on the operatic stage singing Bizet's music. Once a perfectly intelligent woman asked me whether an actress smoked a 'real cigaret' in 'Carmen,' or just a 'pretend one.' I knew that the truth would ruin for her a performance that she had enjoyed, so I replied that the lady's cigarets were in reality made for her and instead of tobacco, contained dried rose petals."

NEW YORK CITY TELEGRAPH
OCTOBER 25, 1925

Florence Mills—Artiste

FLORENCE MILLS, the extraordinarily gifted colored girl, who has given Broadway hit after hit to talk about, and who was at the New York Hippodrome this week, is a modest, refined young woman and a credit to vaudeville in general, besides being a splendid examplar of her people in their intensely modern and popular style of musical entertainment.

She has won fame and popularity in New York and London. Her vogue has assumed the dimensions of a "craze," and she is fully entitled to every bit of her popularity, because it is based upon unquestioned brilliance and artistry.

There is a quality about Florence Mills that is enchanting. There are notes in her voice that come from far away and long ago with an infinite pathos and are an undercurrent to her gaiety and comedy. In a word she is gloriously human; she has personal magnetism; her art, while vividly modern, is compact of the eternal truths of love and passion and pathos and delight. She calls to something deep down and permanent in her auditors.

Florence Mills is a genius and the act that Broadway has been s owarm in its support, so ready to chant her praises, is another proof that this is the most liberal city in the world and the most generous in its applause. Colored artists are coming fast to the fore and they may thank Florence Mills for making the path upward much easier.

She has won and held her public by being fine in personality as well as precise in her art. Vaudeville profits heavily by her engagement, for Miss Mills is a drawing card par excellence. In the feverish night life of the town her songs and dances have been darkly orchidaceous and delightful. Every one remembers her success in "The Plantation Revue," staged by Lou Leslie at the Plantation cabaret.

In that season not to have seen and heard Florence Mills was to be quite out of the know on Broadway. She established a tremendous vogue and the resort was crowded highly by the connoisseurs of the town who welcomed a talent so new, so rich, so provocative in its tropical appeal, so saturated with emotion, and yet fastidious in its refinement. Right away managers began bidding for her to appear in their revues. Then after her London success Miss Mills received an offer from the "Ziegfeld Follies," and almost simultaneously was approached by Lew Leslie, who offered her an opportunity to head a cast in an all-colored revue.

Appreciating the fact that Mr. Leslie's proposition would give her a chance to ... something for her own people in breaking down the color barrier on Broadway, she threw down the "Follies" contract and agreed to lead Mr. Leslie's company.

During the past decade there have been intermittent attempts by such colored stars as Williams & Walker, Cole & Johnson and the late Bert Williams, singly, to establish a musical revue on Broadway, but until the advent of "Dixie to Broadway" at the Broadhurst Theatre last season, every attempt had been a failure. Miss Mills and her hilarious show, profiting by the inroads made by previous trails, proved that an all-colored revue could play Broadway and attract the patronage of white folk.

"It has always been my contention," says Miss Mills, "that art should draw no color line. It has been the most gratifying experience in my life to find that I am right. To have been instrumental in establishing a precedent for an annual colored musical comedy on Broadway more than recompenses me for having given up a 'Follies' contract."

The Paris Figaro reports "an unprecedented success" in the Kursaal of Ostend, the celebrated Belgian ... sort, when the musical director, F. Rause, gave a perfect rendition of a popular Negro rhapsodie, "Charlestonia."

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From The Crisis, October, 1925

FLORENCE MILLS LAUDED

SOUTHERN WHITES SCORED

10-24-25 Chicago Def.
10-24-25 Chicago Ill.

We read often with interest, reviews of Race acts by white reviewers of the different trades journals and newspapers, but we can say with augmented impudence, that we seldom see an attack upon the American white people for their manifested lack of appreciation of art on the part of our group from the pen of The following is culled from the Cleveland News, a white daily of Cleveland, O., written by their dramatic reviewer, Archie Bell, and we publish same herewith without alteration. He is [illegible] our heart as a man with a fair [illegible] evidenced by his carefully contrasted review. May his shadow never grow less. He says:

FLO MILLS

After all, the hysterical than we English are less are. Likely to be less ridiculous They have their likes and dislikes. Perhaps, for one thing, they're not so fond of their American cousins. But they are rarely absurd in demonstrating. They don't make social equals of the Hindus, for example. They don't hobnob with the Chinese, so far as tea, cricket and tennis are concerned. But one of them doesn't stand up in a theater, figuratively speaking, yelling 'police,' because an audience might be enjoying the antics of Hindu or Chinese entertainers. All of which came to my mind very forcibly on Monday when I was at the Keith-Albee Palace, enjoying, along with a big audience, a particularly entertaining and varied bill of vaudeville in which that unusual little artist, Miss Florence Mills, is the starliner, surrounded by a large troupe of dancers and instrumentalists. In reality, a tabloid of her 'Dixie to Dover,' and 'Dixie to Broadway' shows that delighted the sophisticated audiences of London and New York.

"'Come with me,' said a lady old enough to know better, and she was accompanied with much fuss and flutter to the big hall, where convenient sofas awaited her and her companion.

"'We're southerners,' afore-named lady said to Manager Royal, as if that explained anything. I happened to be standing nearby and heard and I cannot for the life of me tell whether she were apologizing for coming from the south. Certainly it wasn't necessary.

"After the spectacle she swept by me again—still talking so loud that she attracted the attention of everyone in about ten rows of seats.

"'We can go back now,' she shouted, 'that disgusting spectacle is over.'

"Perhaps it wouldn't have seemed so remarkable if I had not just finished reading the notices of Paul Robeson's performance of 'The Emperor Jones' in London. The critics (and judging from reports the audiences) haven't been tempering their praise and admiration for an artist because the pigment of his skin happens to be darker than that of the average Englishman.

"Robeson's performances are figured as the events of a season in London and all intelligent theater-goers are being urged by practically all of the press to see him and witness a great dramatic exhibition.

"A reporter for the Westminster Gazette asked Robeson if he were not very unhappy in the United States. You'll observe that the actor also has tact. He replied: 'I am so busy with my work, so much interested in my acting that I have very little time to think of other things.'

"He might have said: 'There's always somebody in an American audience (in the northern part of the country) to hop up and "I'm from the south."'

"He might have said that it reminded him of that always-present group of Swedes, Bulgarians or Patagonians in a northern American audience that bursts into noisy applause when an orchestra plays a strain from 'Dixie'—just to indicate that they are stirred by the strains beloved in their dear old homes in Tennessee or Alabama, before they moved north to get a living.

"These hurrah folk from the south, quite on the contrary, are not at all characteristic of southern people of intelligence.

"Something happened last week to prove it. On Prospect ave., there was an elderly negro woman endeavoring to cross the street. She was carrying a big burlap bag, half-filled with potatoes or something else from the market. When she left the curb she saw an oncoming automobile and rushed back. When she made another start there was a street car and she rushed back.

"An extremely ladylike woman of perhaps sixty-five years, approached her. 'Want me to go across the street with you?' she asked.

"'I sure do, lady,' answered the frightened one.

"And the crossing was accomplished with perfect safety.

"For thanks the aged 'mammy' inquired, after the opposite curb had been reached: 'I want to ask just one question, lady, Ain't you from down south?'

"'Born in N'Orleans and lived there all my young life,' was the answer.

"'I thought so,' commented the burden-bearer and faded away with her bag of potatoes.

"There was something far more characteristic of 'down south' than the episode at the Palace. And the management informs me that there has been much of the same thing at that theater this week.

"All of which is a plea for tolerance. At least, for good manners in the theater. An artist is an artist. A good actor is a good actor. Also, a bad one is a bad one. The questions of the color of the skin has nothing to do with the theater. Are people across the footlights entertaining? Amusing? Artistic? Those are the questions for one in the audience to ask himself.

"Color, like personal morals, should have nothing to do with it. Once I heard a genuine critic apologize for an operatic diva's miserable performance of 'Carmen' on the score that she was 'too good a woman to play the part.' Mebbe. Then her place was at home. Certainly not on the operatic stage singing Bizet's music. Once a perfectly intelligent woman asked me whether an actress smoked a 'real cigaret' in 'Carmen,' or just a 'pretend one.' I knew that the truth would ruin for her a performance that she had enjoyed, so I replied that the lady's cigarets were in reality made for her and instead of tobacco, contained dried rose petals."

NEW YORK CITY TELEGRAPH
OCTOBER 25, 1925

Florence Mills—Artiste

FLORENCE MILLS, the extraordinarily gifted colored girl, who has given Broadway hit after hit to talk about, and who was at the New York Hippodrome this week, is a modest, refined young woman and a credit to vaudeville in general, besides being a splendid examplar of her people in their intensely modern and popular style of musical entertainment.

She has won fame and popularity in New York and London. Her vogue has assumed the dimensions of a "craze," and she is fully entitled to every bit of her popularity, because it is based upon unquestioned brilliance and artistry.

There is a quality about Florence Mills that is enchanting. There are notes in her voice that come from far away and long ago with an infinite pathos and are an undercurrent to her gaiety and comedy. In a word she is gloriously human; she has personal magnetism; her art, while vividly modern, is compact of the eternal truths of love and passion and pathos and delight. She calls to something deep down and permanent in her auditors.

Florence Mills is a genius and the act that Broadway has been s owarm in its support, so ready to chant her praises, is another proof that this is the most liberal city in the world and the most generous in its applause. Colored artists are coming fast to the fore and they may thank Florence Mills for making the path upward much easier.

She has won and held her public by being fine in personality as well as precise in her art. Vaudeville profits heavily by her engagement, for Miss Mills is a drawing card par excellence. In the feverish night life of the town her songs and dances have been darkly orchidaccous and delightful. Every one remembers her success in "The Plantation Revue," staged by Lou Leslie at the Plantation cabaret.

In that season not to have seen and heard Florence Mills was to be quite out of the know on Broadway. She established a tremendous vogue and the resort was crowded highly by the connoisseurs of the town who welcomed a talent so new, so rich, so provocative in its tropical appeal, so saturated with emotion, and yet fastidious in its refinement. Right away managers began bidding for her to appear in their revues. Then after her London success Miss Mills received an offer from the "Ziegfeld Follies," and almost simultaneously was approached by Lew Leslie, who offered her an opportunity to head a cast in an all-colored revue.

Appreciating the fact that Mr. Leslie's proposition would give her a chance to do something for her own people in breaking down the color barrier on Broadway, she threw down the "Follies" contract and agreed to lead Mr. Leslie's company.

During the past decade there have been intermittent attempts by such colored stars as Williams & Walker, Cole & Johnson and the late Bert Williams, singly, to establish a musical revue on Broadway, but until the advent of "Dixie to Broadway" at the Broadhurst Theatre last season, every attempt had been a failure. Miss Mills and her hilarious show, profiting by the inroads made by previous trails, proved that an all-colored revue could play Broadway and attract the patronage of white folk.

"It has always been my contention," says Miss Mills, "that art should draw no color line. It has been the most gratifying experience in my life to find that I am right. To have been instrumental in establishing a precedent for an annual colored musical comedy on Broadway more than recompenses me for having given up a 'Follies' contract."

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